

# MUSICAL AMERICA

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EDITED BY

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## ANOTHER AMERICAN OPERA THIS SEASON

**Metropolitan Will Produce Arthur Nevin's "Twilight" Before the Close of the Season—To Be Sung in English—Modern American Theme**

The biggest operatic surprise of the season is soon to be sprung by the Metropolitan Opera House management. Through information obtained exclusively by *MUSICAL AMERICA* late this week this paper is in a position to state that the widespread demand for opera in English and for the encouragement of the American composer is to be heeded by that institution, and that before the close of the season an opera composed by an American, with a libretto written by an American, will be produced.

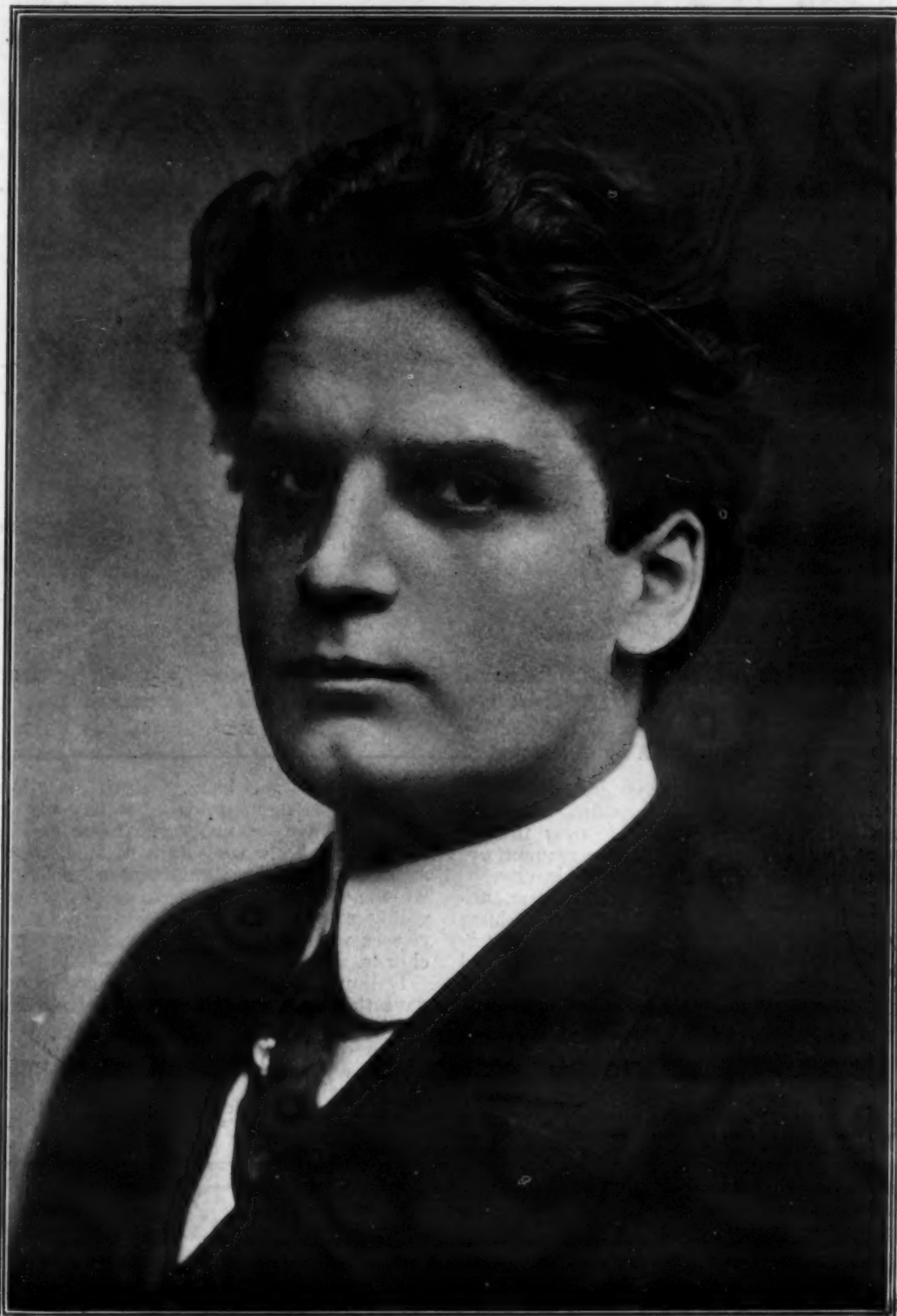
Up to date all information concerning this project has been jealously guarded. It was intended that the official announcement would furnish a fitting climax to the current season and demonstrate the willingness of the board of directors and the management to recognize meritorious works by native composers.

The composer upon whom the honor has been conferred is Arthur Nevin, whose Indian opera "Poia" was presented at the Royal Opera in Berlin last Winter under sensational circumstances. The new opera, which is of one act only, is entitled "Twilight," and deals with a modern American subject. It is treated psychologically, and is said to be quite different from anything this composer has attempted heretofore. Randolph Hartley, who is responsible for the libretto of "Poia," was Mr. Nevin's collaborator in this case, also. The work was begun while the two young men were in Berlin last year attending to the preliminaries of the production of "Poia."

Throughout this Winter Mr. Nevin has been actively at work on his new opera, remaining in Saratoga and coming to New York occasionally to attend the important *premieres* of the season. It is understood that Alfred Hertz, the German conductor of the opera house, was one of the first to inspect the score, and that he was so favorably impressed by it that he urged its acceptance. Mr. Gatti-Casazza, who is the final judge in such matters, is also convinced, so it is said, that "Twilight" is a work of remarkable merit.

Mr. Nevin is a brother of the late Ethelbert Nevin, whose songs and piano compositions rank among the best known of American music. His first opera, "Poia," was based on Indian folklore gathered by Walter McClintock and adapted by Mr. Hartley. Dr. Carl Muck, conductor of the Royal Opera in Berlin, to whom the score was submitted, pronounced it worthy of production, and after three years of waiting the opera was finally rehearsed and presented. Even before the day of the *premiere* much hostility was expressed toward the idea of the so-called "American invasion" of operatic Germany, and on the night of the production there was a turbulent scene. The American colony was well represented, and its cheers intermingled with the hisses of those opposed to the liberal policy of the operatic management amounted to practically a riot. Mr. Nevin and his librettist, however, were not disheartened by the sensational reception. They set to work immediately upon the new opera "Twilight."

Mr. Nevin is the composer of at least two important orchestral works: "Lorna Doone" and "Love Dreams," and when they were performed by the New York Philharmonic Orchestra he appeared as conductor. He was born at Edgeworth, Pa., on April 27, 1871, and received his early musical education at the New England Conservatory of Music, having first graduated from the Sewickley Academy and Park University. In Berlin he studied under Klindworth and Boie.



FRANCIS MACMILLEN

The young American violinist, whose present tour of his native country has materially strengthened his high position among our foremost concert artists

## CANADA'S GREAT FESTIVAL

**Mendelssohn Choir and Thomas Orchestra Gives First Concert in Toronto**

[By Telegraph from a staff correspondent.]

TORONTO, Feb. 6.—The Mendelssohn Choir began its annual week of concerts in the home city with the Theodore Thomas Orchestra of Chicago to-night in the presence of a brilliant audience that crowded Massey Hall. Lady Grey and other members of the Vice Regal party came from Ottawa for the occasion.

The chorus, under Dr. A. S. Vogt's baton, sang superbly and nobly maintained its reputation as representative of the highest achievement in choral art on the continent. The orchestra, under Frederick Stock, was also in its best form and was given a rousing reception.

Enthusiasm ran high throughout the entire evening. Recalls were numerous of both conductors, and the no-encore rule had to be broken. The concerts for the entire week are oversubscribed; many applications for seats have had to be refused. The out-of-town visitors include contingents from many cities across the border. J. L. H.

## Bessie Abott to Sing in "Trilby"

Bessie Abott, who came to this country to sing in Mascagni's "Ysobel," is to sing in concert during the remainder of the present season with some of the principals engaged for her company. Next season

she is to appear in the title rôle of the operatic version of Paul Potter's "Trilby" made by Victor Herbert and H. B. Smith. The opera was written in the first place for Fritz Scheff, who found it unsuited to her purposes.

## "Natoma's" First Production in Philadelphia February 23

PHILADELPHIA, Feb. 5.—Andreas Dippel, general manager of the Philadelphia-Chicago Grand Opera Company, announces that the first production of the American grand opera "Natoma," by Victor Herbert and Joseph D. Redding, will take place at the Metropolitan Opera House in Philadelphia on Thursday evening, February 23. The first presentation of the opera in New York will take place at the Metropolitan Opera House on February 28. The rôle of Natoma, the Indian girl, will be sung by Mary Garden. John McCormack will have the leading tenor part. Lillian Grenville, the young American soprano, will be Barbara, the Spanish girl, for love of whom Natoma makes a great sacrifice.

## May Use New Theater for Opera Next Season

Rumors regarding a change in policy in the management of the New Theater have gained wide circulation of late. They are to the effect that after the close of the current season, on March 26, the theater will no longer be devoted to the drama, but will be used as a home of opera comique.

## TONE MARVELS IN BUSONI'S RECITAL

**Makes Piano Seem to Be Several Kinds of Instruments at Once**

The second New York piano recital by Ferruccio Busoni took place at Carnegie Hall Saturday evening, February 4, the following characteristic program being given:

Beethoven, Fifteen Variations and Fugue on the theme of the "Eroica," op. 35; Chopin, Six Etudes, op. 25; Impromptu, F Sharp Major, op. 36; Scherzo, C Sharp Minor, op. 39; Nocturne, C Minor, op. 48, No. 1; Polonaise, A Flat Major, op. 53; Schubert-Liszt, "Der Erlkönig"; Liszt, Galop Chromatique.

The seldom-played Beethoven variations on the theme from the last movement of the "Eroica" Symphony proved a good medium for manifestation of many of the pianist's most notable characteristics. Among these are his extraordinary variety of technical means and his resource in the combination of these means.

Busoni has evidently studied out every possible kind of tone that can be extracted from a piano string by different methods of striking the keys and of pedaling. He has at his command everything from a tone sharp and cutting as a lightning flash to sounds the most delicate and gentle. By means of the alternation of these different effects, especially the very rapid alternation, he makes the piano seem to be several kinds of instruments at once. Thus the three short and sharp notes that form a recurrent motive in the variations were brought out with such extraordinary contrast of tone color to the context as to appear to have been contributed by another kind of instrument. For all his technical ingenuity, the pianist did not ignore Beethoven, but kept the performance well within range of the style of that master.

The pianist's Chopin playing was masterful and remarkable at every point, however much one might be inclined to differ with him as to some of his interpretations. The middle section of the E Major Etude gained a trenchant dramatic quality which it was scarcely supposed to have, but which seemed as if it might be much closer to Chopin's conception than the mushy manner in which it is often played. He played the study in double thirds in a manner almost superhuman.

Busoni gave a peculiarly eccentric interpretation of the little "Butterfly" Etude, superposing upon it almost more character than so slight and ingenuous a work can bear. With the great octave study the pianist made an overwhelming impression, although, as to traditions, he played in a manner disturbing to the minds of many pianists, especially inasmuch as the octaves are supposed to be played legato, and without pedal, whereas he employed the pedal and staccato playing, which produces a less musically lucid, if more dramatic effect. A remarkable moment of interpretation was his playing of the passages in this study where the first theme returns, ushered in by ominous mutterings; the pianist invoked them as from afar, and swelled them into thundering Jovian anger.

Of the second Chopin group the Nocturne was, in poetic quality, the most distinguished in its performance. The big A Flat Polonaise was somewhat Mahlerized, the octaves for the left hand having tempted the pianist to continue them downward into the bass, producing an effect which, while stupendous, was apparently not contemplated by Chopin.

One of the pianist's greatest achievements of the day, perhaps his greatest, was his performance of the "Erlkönig." Here, aside from the commanding dramatic outline of his interpretation, he persuaded the piano to speak with the tongues of three different persons as faithfully to the dramatic requirements of the poem as is the custom of the best singers. He left one

[Continued on page 33]



## SCENE FROM RICHARD STRAUSS'S NEW OPERA "ROSENKAVALIER"



The première of this opera in Dresden on January 26 was described in "Musical America" last week—As this represented Strauss's first attempt at light opera, the production aroused world-wide interest. It was generally conceded that the work achieved a popular success.

EUROPEAN HONORS  
FOR PITTSBURGERVera Barstow, Violinist, Pleases  
Critics—Free Summer  
Music Planned

PITTSBURG, Feb. 6.—Vera Barstow, the violinist, is winning success while pursuing her studies in Europe. Luigi von Kunits, formerly of Pittsburg, now of Vienna, has written from Vienna to a friend in Pittsburg of incidents relating to the impression this young woman is making. She played recently for Johann Kral, friend of Spohr, Liszt, Wagner and Joachim, who is eighty-eight years old.

"She played to him first one of his compositions (the duo for violin and viola d'amore, which has also been played in Pittsburg) and the tears ran down Kral's cheeks. At the close he went to Miss Barstow, kissed her and thanked her and prophesied for her a wonderful career. Miss Barstow has frequently played for a great number of critics and musicians, who all made the most flattering predictions as to her future."

Honors have come thick and fast to Hollis Edison Davenny, the young Pittsburg baritone and violinist. To begin with he was married last Wednesday to Ray Marguerite Holt, of Moundsville, W. Va., a young woman who has been assisting him as accompanist and who herself is a charming soprano singer and an exceptionally good reader. Following the wedding Mr. Davenny was chosen director of the women's chorus of the Young Women's Christian Association of Pittsburg and of the Rochester Choral Society, Rochester, Pa. He was also recently elected a member of the faculty of the Pittsburg Academy, where he is instructor of music. He is baritone soloist of the Evangelical Lutheran Church, East End.

The indications are that Pittsburg is to have a season of free music during the coming Summer—a suggestion of the director of the department of public works of Pittsburg, Joseph G. Armstrong, who has asked the city for an appropriation of \$10,000 for the purpose.

The largest audience that ever attended an orchestral concert outside of Exposition Music Hall was the one which heard the Boston Symphony Orchestra last Monday night. This has caused the orchestra association management to make an appeal to the public for expressions of opinion on the local orchestra situation. The association wishes it understood that it is not the purpose to continue indefinitely giving

a series of concerts by visiting orchestras, but that the object in presenting the present series is simply to bridge over the interim until such time as a permanent orchestra can be established for this city.

Max Shapiro, the Russian violinist, appeared to-night in recital at the Pittsburg Conservatory of Music. Among the numbers which he played was the beautiful Grieg C Minor Sonata for violin and piano. Shapiro was at one time a violinist in the Pittsburg Orchestra and his many friends received him warmly. His assistants were Othelia Overman, pianist, and Marie Stapleton-Murray, soprano.

A "people's chorus" is being organized by the management of the Kingsley House

Association, Pittsburg, which is doing splendid settlement work. Already rehearsals have begun, Mr. and Mrs. Ord Bohannon, both well known in Pittsburg musical circles, having charge of the young women. Burton H. Mustin is directing the young men. It is expected to combine the classes within a year and form the people's chorus.

Dallmyer Russell, the Pittsburg pianist, gave the third of his recitals last Wednesday night at his East End studio. The works of Russian and Scandinavian composers were played and sung, Mr. Russell being assisted by Henrietta Bowlin, contralto, of the Shadyside Presbyterian Church. E. C. S.

LAMBERT REPLIES  
TO MRS. SHELDONPianist Attributes Statements About  
Him to "a Very Imagina-  
tive Mind"

No. 792 LEXINGTON AVENUE,  
NEW YORK, Feb. 4, 1911.

To the Editor of MUSICAL AMERICA:

I read in your issue of February 4 a statement on me by Mrs. Sheldon which requires correction. I met Mrs. Sheldon two years ago at a dinner and was immediately approached by her to interest myself in the proposed reorganization of the Philharmonic Society. Being an old friend and admirer of Mr. Mahler, I was glad and ready to help in any way possible. I was asked to become a member of the committee and in that capacity attended several meetings, and, in fact, was one of the signers of the first agreement made between Mr. Mahler and the reorganized orchestra.

Mrs. Sheldon, whom I saw at several of the meetings, often made some remarks about my old friend Walter Damrosch, conductor of the Symphony Society, that I felt in honor bound to withdraw from further active participation in the affairs of the Philharmonic Society and thereby invoked Mrs. Sheldon's displeasure.

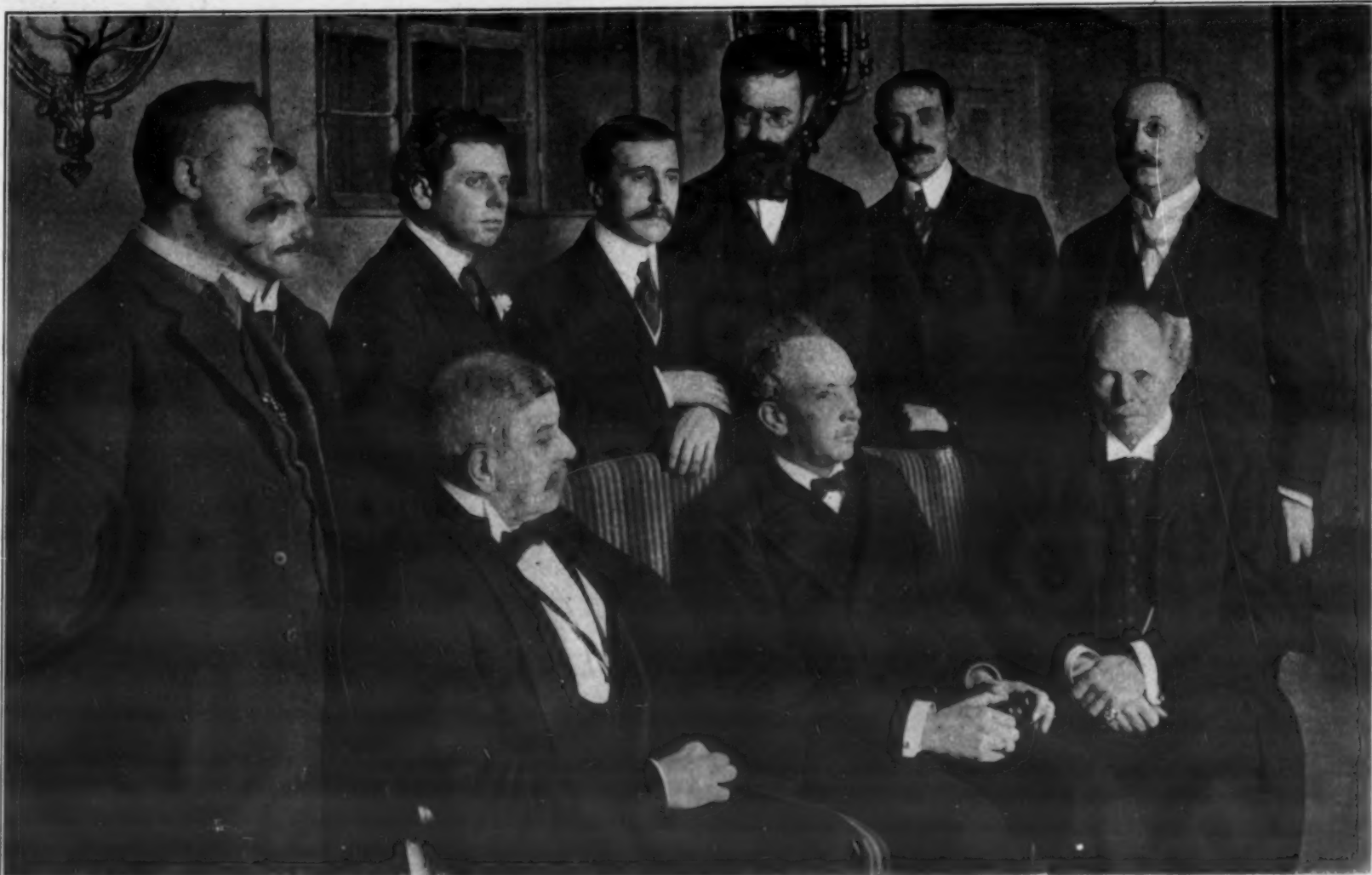
As to the extraordinary assertion that I applied for the position of manager of the society, I can only say that it is the invention of a very imaginative mind. The Philharmonic Society, with all its endowment, is not rich enough to engage me for such a position. For several years past I have been repeatedly asked by such men as Mahler and Damrosch to appear as soloist with their respective organizations, but I have always and positively declined to appear! I am in the happy position to be able to sit among the audience and watch other pianists agonize over the keyboard. My remarks about "Women and Music" in your paper of January 21 were general, and not intended to be personal. I regret that Mrs. Sheldon should feel that the cap fits her.

Believe me to be

Yours very sincerely,  
ALEX. LAMBERT.

The manuscripts of an unpublished opera entitled "Gabiella" and a string quartet and a cantata by Donizetti have been found in an antiquary's shop in Bergamo, the composer's birthplace.

## PRINCIPALS IN THE DRESDEN PREMIERE OF NEW STRAUSS OPERA



In the bottom row, from left to right: Count Lehart, director of the Royal Opera in Dresden; Richard Strauss, whose light opera, "Rosenkavalier," was presented, and Ernst von Schuch, general musical director of the Dresden Opera House; top row (third from left), Max Reinhardt, director of the German Theater, Berlin; (fourth from left) Hugo von Hoffmannsthal, librettist of "Elektra" and "Rosenkavalier," and (fifth from left) Prof. Roller, of Vienna



## "I BELIEVE IN WRITING FOR THE PUBLIC," SAYS VICTOR HERBERT

**Composer of "Natoma," Which Is Soon to Be Produced, Expresses His Confidence in the Judgment of the Masses—A Country's Conditions Govern Its Musical Output, He Maintains—His Best Work Done "Under Pressure"**

The first orchestral rehearsal of Mr. Herbert's "Natoma" was held in Philadelphia on Sunday, January 29. One of the younger New York conductors who was present at the reading was asked to state his impression of the score.

"It is a fine, brilliant, masterly work," he replied with enthusiasm, "and I believe it is to mark the beginning of an American school of opera."

"How does it compare with other modern operatic works?"

"It doesn't compare. It is unlike anything else—entirely original."

Interviewing the composer at his home last Tuesday, I asked him to say something of this interesting transition from comic opera to the more serious form of writing.

"Of course, I am known as a writer of comic opera," he said; "for, having a living to earn, I have adapted myself to the demands of the public. I've written no end of symphonic poems, cantatas and such things, however, all of which remain in comparative obscurity because people have preferred to listen to comic opera. The conditions of a country govern its output. If I were living in Africa, instead of writing music, very probably I should be shooting wild game."

"Have you treated the score of 'Natoma' first from a melodic standpoint?"

"I fear I may be accused of being too melodious. But the long melodic phrase such as you find in Wagner and Beethoven is absolutely essential, isn't it, to a work of any proportion? You must have big material for big climaxes. You will find in some of the modern works many small themes of real beauty. *Te de dum te um* is charming and arouses great response and expectation in the layman. But when it comes to development, what is there to develop? There can be nothing in such writing better than repetition, which grows monotonous, or at best a glittering pot-pourri of fragments. If you have a picnic of several hundred folks you must have a big sausage to go 'round. Our Lord is the only one who has worked the miracle of the five loaves and fishes. I respect thoroughly His having done so."

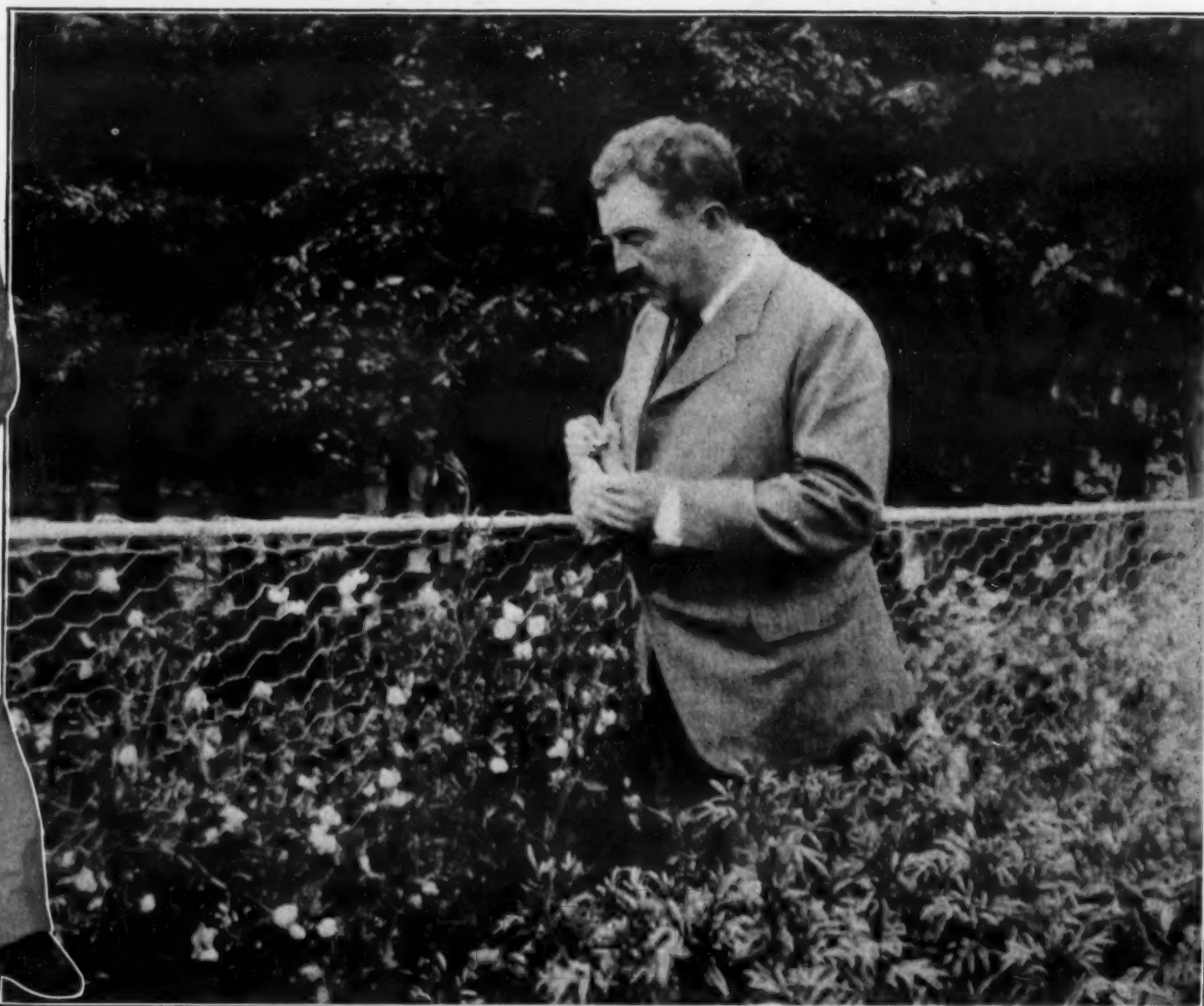
"In 'Natoma' I have tried to make every character sing differently. My early training has led me to consider Mozart's masterpieces as the most glorious examples of characterization. This use of the *motif* symbolic appeals to me as the only way in which to write opera. In the primitive Chinese drama you were told that a rope stretched across the stage was the River So-and-So. The Shakespearean plays were first produced on a bare stage, where a box set on end was made to represent a doorway, and a piece of drapery indicated the entrance to the castle, and so on until the symbols, after a while, BECAME in the minds of the people, the realities for which they stood."

Speaking of the mounting of "Natoma," Mr. Herbert said that the details are to be cared for with the utmost regard for truth and effectiveness and that designs for the costumes are now being made by artists in California.

"From the standpoint of art, do you consider the dramatic forms of music more appealing than the symphonic or what is generally known as 'program music'?"

"It is true that opera cannot be considered purely as music. It is in a way, however, more direct. You know why you are writing what you write. You have a definite conception of the phase of life and emotion that you are endeavoring to express; whereas, as a rule, when you pin a composer down to telling you what he meant by his sonata or tone poem, as the case may be, he can't do it. There is a good deal of tommy-rot written and told about Beethoven's moods and meanings in his various piano and orchestral works, most of which have been authoritatively disproved by reliable musico-graphs."

Mr. Herbert went on to say that he had no interest in the piano as a serious medium, since not only is it limiting to a composer to be forced to stop to consider the possibilities of one pair of hands, but the possibilities of the keyboard itself. He is handicapped as a poet might be in try-



Characteristic Poses of Victor Herbert, the Composer of "Natoma," at His Summer Camp on Lake Placid, N. Y.

ing to put the theme for an epic poem into a sonnet. Although it is his opinion that we will never return, so to speak, to the old classic forms of writing, Mr. Herbert himself has written a number of things for orchestra alone which no doubt will be more familiar to the American public one day than they at present are. Since he was a boy of eighteen he has been playing in orchestras and writing for them, and he understands what the violins and the cello and the harps and the drums can do just as well as any of his instrumentalists. Such every-day familiarity is essential to the man who writes real music, Mr. Herbert insists.

"Napoleon's generals were the greatest the world has ever known because they had fought day after day in the rank and file."

Then I guessed that it might be interesting to the public to know whether composers in general and Mr. Herbert in particular write their works with the objective idea of constructing an art monument, or whether their creations are the result of the mere impulse to express.

"I believe the best work is done under pressure," he said. And as he expanded this theory of the practical I remembered the story of the young man whose soul was so full of divine melody that the actual crude expression of physical sound shocked his delicate sensibilities so that he could never get farther than occasional rapt and temperamental strummings on the edge of the table.

Mr. Herbert meantime was pointing out the fact that the most beautiful of the Beethoven quartets, trios and sonatas were written to order for so many hundred marks for his various noble appreciators, and that Dr. Johnson wrote "Rasselas" to defray the funeral expenses of a friend. He said, as he thought of it, that most of his own things had been written to order and many within a stated length of time and that he was inclined to believe this the rule, although Charpentier, who was ten years writing "Louise," was one exception of whom he thought. "Natoma" was written in one year at the request of Oscar Hammerstein, who refused to produce the opera because it was "too late." Then it had to be peddled about a bit until the perspicacious Dippel was induced to hear it and constrained to recognize its value.

"I suppose all composers make some musical experiments for their own pleasure and that of their brother musicians, however, just as painters make occasional sketches that only painters will understand and appreciate."

"You do not believe, then, that a really big work will be over the heads of the public?"

"No. I believe in writing for the public." And Jean de Reszke, if reflections are allowed in an interview, is another artist who believes in the public and its judgments, who avowedly addressed himself, not to the critics but to the world.

"Is the province of music to deal in emotions or ideas?"

"Music expresses things that no other language can express. Its fascination lies

in its subtlety. Like the beauty of the Venus, it defies definition. You can admire soft curves and exquisite moulding, but you cannot analyze them, and you should not wish to analyze them any more than you should wish to stay the flight of a butterfly, whose colors too close at hand are dust covered."

"It has been said that you prefer the German to the French school of music, Mr. Herbert. Is this true?"

"Not at all. I have been brought up on Saint-Saëns and César Franck as well as upon Bach, Mozart and Beethoven. I have said that Debussy and some other modern composers of the same tendency impress me as being unmusical and without rhythm. It is sensationalism, satisfying to hysterical women and over-refined men, but not, surely, to healthy people who love sunshine. You recall the comment Rossini made once in looking over a new score of Berlioz?—*Quel bonheur que ce n'est pas de la musique!*" Great facility, great trickery and a total want of great ideas. For instance, you can run the entire gamut of sound combinations in harmonizing the chromatic scale in a rapid passage or you may hold a tonic as an organ point to support a quick succession of sixths, and so on, to resolve ultimately into a natural harmony, but the moment you play these combinations slowly, considering each one as an individual chord, the result is chaotic and disquieting. True, Richard Strauss, unsurpassed and probably unsurpassable as a technician, may make use of such effects when *Salomé* kisses the head of *John the Baptist*, but—*Quel bonheur que ce n'est pas de la musique!*"

If happiness lies in keeping occupied, then there is probably no happier man in New York than Victor Herbert. His daily schedule runs about like this: At 1:30 a. m. he returns from Philadelphia, where he has rehearsed "Natoma." At 7 he gets up to meet a phonograph engagement that lasts three hours. At 10:30 he sees a reporter. From 12 until 3 he is correcting the proofs sent over from the printers. From 3 to 4, another interview. At 4 the young woman cast for the leading rôle of a new comic opera arrives to run over her part with the composer. From 5 to 7 he is working on another opera recently ordered to be completed in a stated number of days. At 8:15 he conducts a special performance of "Naughty Marietta." Then midnight train again to Philadelphia. Thus in twenty-four years he has resisted both business and sentimental inducements to revisit Europe because he has not had the time. A week or two ago only Mr. Herbert was reminded of a promise he had made to write another opera for Mme. Fritz Scheff, and now among other things this is in preparation. It is probably to be called "Rossita" and is based upon a French book translated into English by Joe Herbert. His "Sweet Sixteen" had its première in Toronto last week and will no doubt be coming to New York soon.

Mr. Herbert is the exceptional composer whose word is actually heeded by the man-

agers and singers of his own productions—heeded if not obeyed, and often even obeyed. Besides that he is very generally liked. The actors are almost invariably glad to see him at the conductor's desk. I have seen him conduct at rehearsals and performances and felt that his conviction and enthusiasm must penetrate the dullest human organism. This is singular to one who realizes the aspersions usually cast upon the poor playwright. I was talking the other day with a member of the cast of one of the season's few successes. "I head Mr. What's-His-Name (mentioning the name of the author of the piece) is going to Europe," I said.

"Have you any influence with Mr. What's-His-Name?" inquired the actor with eagerness. "For if you have please do what you can to hasten his departure."

LOUISE LLEWELLYN.

### Chicago Opera Company Likely to End Season with Profit

CHICAGO, Feb. 4.—"The Chicago Grand Opera Company will close its first season with its receipts equaling, if they do not surpass, its heavy expenditures," said Bernard Ulrich, business manager of the company, to-day. "This is indicated not only by the season in Chicago, but by the first two weeks of the company's engagement in Philadelphia, New York and Baltimore. By accomplishing this, the company will have made a record such as no other opera company of its standing has ever established in this country."

### Dresden to Hear Alvin Kranich's "Rhapsodie Americaine"

DRESDEN, Feb. 4.—Alvin Kranich, the New York composer, will conduct the first performance of his "Rhapsodie Americaine" at the symphony concert with the Blüthner Orchestra here on February 15. Many prominent critics from other German cities will come here for the performance, as interest in the work of this American composer is widespread. His rhapsodie is said to be distinctively American in character.

### Operatic Quartet Snowbound

CHICAGO, Feb. 6.—John B. Miller, heading the operatic quartet composed of himself; Arthur Middleton, basso; Leonora Antoinette Allen, soprano, and Rose Luttiger-Gannon, contralto, has just rounded up a remarkably successful concert tour through the Northwest. The quartet was snowbound for three days at Carrington, N. Dak., and missed several important dates.

C. E. N.

Erich J. Wolff is the song-composer of the hour in Germany. Scarcely a singer has given a recital in Berlin this season without including one or more of his songs in the program.

Karl Bang, who has sung frequently at Bayreuth, has been engaged for the Berlin Royal Opera for five years.



## FIRST OF "RING" DRAMAS SUNG

"Rheingold" Given Admirable Revival at Metropolitan, Beginning Cycle to Extend Over Month—Inexplicable Resurrection of the Wearisome "Germania"—"Pelléas et Mélisande" Beautifully Sung by Chicago Company

### METROPOLITAN OPERA HOUSE CALENDAR

Week of February 1 to 7

"GERMANIA," by Franchetti, Wednesday evening, February 1, first time this season, with cast as follows: Giovanni Filippo Palm, Giulio Rossi; Federico Loeue, Enrico Caruso; Carlo Worms, Pasquale Amato; Crisogono, Antonio Pini-Corsi; Ricke, Emmy Destinn; Tane, Alma Gluck; Lene Armuth, Marie Mattfeld; Jebbe, Lenora Sparkes; Pastore Stappas, Adamo Didur; Lutzow, William Hinshaw; Hedwige, Marie Mattfeld; Peters, Giuseppe Cottino; Il Capo Della Polizia, Edoardo Missiano; Una Donna, Jeanne Maubourg; Un Giovinetto, Rita Barillo. Conductor, Arturo Toscanini.

"DAS RHEINGOLD," by Wagner, Thursday afternoon, February 2, first time this season, beginning cycle of "Ring" dramas, with cast as follows: Wotan, Walter Soomer; Donner, William Hinshaw; Froh, Glenn Hall; Loge, Carl Burrian; Alberich, Otto Goritz; Mime, Albert Reiss; Fasolt, Herbert Witherspoon; Fafner, Basil Ruysdael; Fricka, Mariska Aldrich; Freia, Alma Gluck; Erda, Louise Homer; Woglinde, Lenora Sparkes; Wellgunde, Bella Alten; Flosshilde, Florence Wickham. Conductor, Alfred Hertz.

"LA TRAVIATA," by Verdi, Thursday evening, February 2, with Mme. Lipkowska and Messrs. Smirnoff and Amato.

"TRISTAN UND ISOLDE," by Wagner, Friday evening, February 3, with Meses. Fremstad and Homer, Messrs. Burrian, Soomer, Hinckley, Hinshaw, Reiss and Glenn Hall.

"THE GIRL OF THE GOLDEN WEST," by Puccini, Saturday afternoon, February 4, with Destinn, Caruso, Amato and others of the usual cast.

"MADAMA BUTTERFLY," by Puccini, Saturday evening, February 4, with Miss Farrar, Mme. Fornia, and Messrs. Martin and Scotti.

"GERMANIA," by Franchetti, Monday evening, February 6, with cast as above.

"PELLEAS ET MELISANDE," by Debussy (season of French opera by Chicago-Philadelphia company), Tuesday evening, February 7, first and only time this season, with cast as follows: Mélisande, Mary Garden; Genevieve, Clotilde Bressler-Gianoli; Little Yniold, Suzanne Dumesnil; Pelléas, Edmond Warnery; Golaud, Hector Dufranne; Arkel, Gustave Huberdeau; The Doctor, Armand Crabbe. Conductor, Cleofonte Campanini.

THE inception of the Wagner "Ring" cycle and the continuation of the season of French opera, with a production of Debussy's "Pelléas et Mélisande" were the events of note at the Metropolitan Opera House in the week ended Tuesday evening, February 7. There was a first performance also of Baron Franchetti's opera, "Germania," which will have to be recorded, distressful though the duty may be. Both this production of "Germania" and the manner in which the "Ring" productions have been spread over an entire month constitute a puzzle of operatic administration which it would be interesting to have solved.

Considering the fact that, under the present management of the Metropolitan, the Wagner works have been enjoying unprecedented prosperity, the question occurs, Why are there so few performances of the "Nibelung's Ring"? In recent years, when the presentation of the various dramas of the tetralogy was in no way comparable to what it is now, provision was always made for three or, perhaps, even four cycles. Last year, however, operagoers were astonished and distressed to see a matinee cycle announced as the only one of the season. The house was crowded at each of the four matinees, but the management discovered, to its surprise, that the demand was not satisfied and a few weeks later found itself obliged to add an evening cycle. Again there were crowds, and had it not been for the lateness of the season it is possible that a third series might have been arranged. It was a cause for wonder, therefore, that another matinee cycle—this time spread over the best part of a month—should again this year have been announced as the only one of the season. Why should this be? And if only one is possible why should it be restricted to the afternoons when many who would doubtless attend are prevented by their occupation from so doing? Why, moreover, should the four works be given at such wide intervals? Such a proceeding inevitably breaks the continuity which ought to exist at "Ring" performances.

#### Why the "Germania" Revival?

As for Germania, given for the first time this season on Wednesday evening, February 1, and repeated last Monday evening, it is difficult to discuss it with patience. This opera, which Henry T. Finck, stating the case with generous tolerance, calls a "poor opera by a rich man," was presented for the first time at the Metropolitan last season, some years after it had already been consigned by all the self-respecting European opera houses to the oblivion, which is its only fit abiding place.

As far as Messrs. Caruso and Amato and Miss Destinn were able to arouse interest in "Germania" they did so. They worked conscientiously in its behalf, as did also Toscanini. Barring Amato, who also sang with glorious tones as usual, they did not act well, but the blame for that is largely upon the librettist, an Italian who has tried to dramatize German history and has succeeded in producing only a complicated mess of more or less disconnected and un-

intelligible episodes. Caruso began with a voice somewhat husky, but gradually warmed to his work and produced the golden, glowing tone he is famous for. Why, however, in a supposedly serious opera, he takes his curtain calls with a hop and a skip like an elephant trying to imitate a gamboing lamb is something only Caruso knows.

"Pelléas et Mélisande" made its first appearance at the Metropolitan on Tuesday evening, the occasion of the third performance by the Chicago Opera Company. The audience was large, albeit not so extensive as those at "Thais" and "Louise." Moreover, while there was polite applause for the work of the singers genuine enthusiasm was really at a very low ebb, and great numbers of persons made clear that they had had quite enough by the end of the fourth act and left before the last.

Fears that the dimensions of the Metropolitan auditorium would militate against the subtle qualities of the music were found to be groundless, though, on the other hand, details of facial expression may sometimes have been lost. Though some of the text was occasionally unintelligible the sum total of disadvantages accruing from the work's removal from the intimate quarters of the Thirty-fourth street house was relatively small. The lighting effects were not always what they should have been.

The performance was a capable one. Of course the *Mélisande* was Mary Garden, and the sum total of comment on her impersonation need be only the bare statement that it was just what it used to be. There was a new *Pelléas* in the person of Edmond Warnery. He disclosed a voice of rich and pleasing quality, enunciated perfectly and acted with grace, and without obtrusiveness. Dufranne's *Golaud* is a noble piece of vocalism and dramatic characterization, and Huberdeau is fully equal to the demands of *Arkel*. Armand Crabbe was the *Physician*: Bressler-Gianoli was satisfactory in the small rôle of *Genevieve*, and if Suzanne Dumesnil did not equal Trentini as *Yniold*, she was at least adequate.

#### The "Rheingold" Performance

The Wagner cycle had its inception on Thursday afternoon of last week when a splendid production of "Rheingold" was given before an audience that completely packed the Metropolitan. We have not yet arrived at the Utopian state of things when a new suit of scenic clutches can be wished for an opera which is exploited only once or twice a year, and so "Rheingold" continues to be shown the public in the same scenic dress as has served it for the last six or seven years. It is a good setting, though, the mountain light near Walhalla alone showing certain traces of shabbiness. Last week the difficult scenic changes worked without a hitch and in spite of the fact that the change from the bed of the Rhine to the mountain height is accompanied by music of extreme softness there was no disturbing noise from the stage, as is so often the case. Steam clouds, drop curtains, etc., performed their functions ideally, the thunderstorm was a capital one, and the rainbow did not flap its canvas sides.

Better casts have already been concerned

in the interpretation of the prologue, it is true, but last week's put some remarkably fine singing and acting to its credit. There was a new *Fricka* in the person of Mariska Aldrich. She was stately and statuesque in looks and she found no difficulty in coping with the dramatic requirements of the part, which are not excessive. Vocally she put some good work to her credit, though her singing was not free from a certain amount of stridency and thinness of tone. Alma Gluck was *Freia*, a part that fits her like a glove. The Metropolitan has no other artist equally fitted for the task of impersonating the goddess of love, youth and beauty. Mme. Homer gave the few lines of *Erda* with superb impressiveness and the *Rhinemaidens* were the Misses Sparkes, Wickham and Alten, who sang their glorious trios charmingly.

Walter Soomer was *Wotan*; and it need only be said that he was at his best. *Loge*, in the person of Burrian, was vocally effective. But this tenor has never had the proper physical qualifications for the rôle and his *Loge* lacks every suggestion of the mercurial. Goritz was splendidly forceful and compelling as *Alberich* and his delivery of the curse was thrilling. Reiss as *Mime* was incomparable, as usual. *Fasolt* and *Fafner* were finely done by Ruysdael and Witherspoon, while *Donner* and *Froh* had most competent impersonators in William Hinshaw and Glenn Hall.

The very highest praise must be accorded Mr. Hertz and his men for their wonderfully beautiful exposition of the orchestral score. Mr. Hertz refrained carefully from exaggerated dynamic outbursts, but succeeded nevertheless in unfolding to the fullest extent the multicolored tints of the instrumentation. The climax of the afternoon was the storm and the entrance of the gods into Walhalla, an episode which is surpassed by only one or two others in the entire range of the Wagnerian drama.

#### "Tristan's" "Hoodoo" Dispelled

The "hoodoo" which has hung over "Tristan" for the last three weeks was finally put to flight on Friday evening of last week when a wonderfully beautiful performance of the music drama was given. The cast was identical with that of the first performance some weeks ago, Mme. Fremstad and Mr. Burrian filling the title rôles, Mr. Soomer being the *Kurwenal*, Mme. Homer the *Brangaene*, Mr. Hinckley the *Homer*, Hinshaw the *Melot*, Reiss the *Shepherd* and Glenn Hall the *Seaman*. Mme. Fremstad's *Isolde* may lack variety of facial expression in the episodes of passionate rage, despair or defiance during the first act, but vocally she fairly rose above herself. Mr. Burrian's singing was remarkable. His tones appear to be acquiring a lyrical beauty which they did not formerly possess and it seems reasonable to believe that he has been endeavoring to free himself from the faulty method of production that has always marred his naturally fine voice. His delivery of the curse of the love potion in the last act was convincing and moving in the extreme. Mr. Soomer's *Kurwenal* is too rough and uncouth to please. For the rest of the cast only the highest praise can be spoken. Mr. Toscanini's revelation of the orchestral wonders was of a such lofty beauty that extravagant superlatives can convey but a slight impression of it.

Saturday last was Puccini day. "The Girl of the Golden West" was sung in the afternoon with Destinn, Caruso and Amato doing some of their best work in their respective rôles. "Madama Butterfly," in the evening, was sung by Miss Farrar, Mme. Fornia and Messrs. Martin and Scotti with customary effectiveness. The evening performance was for the benefit of the Legal Aid Society and the large audience included Mayor and Mrs. Gaynor.

"Traviata" was repeated on Thursday evening, February 2, with Lydia Lipkowska as *Violetta*, Dimitri Smirnoff as *Alfredo* and Pasquale Amato as *Germont*. Mme. Lipkowska's sweet tones, graceful acting and personal loveliness lent great charm to her rôle and Amato sang with all his customary wealth of noble and sonorous tone. Smirnoff was a personally charming and vocally anemic *Alfredo*.

Busoni played at the Sunday night concert and a big audience applauded his interpretation of Liszt's E Flat Concerto and two shorter numbers by Liszt and Beethoven. Alfred Hertz directed the orchestra and the vocal soloists were Berta Morena, Walter Soomer, Allen Hinckley, Carl Jörn and Anna Case.

#### Kitty Cheatham at Cornell

In the course of her recital tour to different colleges Kitty Cheatham appeared at Cornell University recently with her customary success. She was invited by President and Mrs. Taft to participate in an entertainment given by the latter in Washington on February 13. The number and character of Miss Cheatham's engagements, unfortunately, made such a course impossible.

## FINAL CONCERT BY BARRERE ENSEMBLE

New Work by Christiaan Kriens Has a First Hearing in New York

For the last time this season, the Barrère Ensemble appeared at the Belasco Theater on Monday afternoon, February 6. The program contained two works which had both "M.S." and "first-time" notes appended to them. The works were "Aquarelles Hollandais," for two flutes, oboes, clarinets, horns and bassoons, by Christiaan Kriens, and a Suite in B Flat, for thirteen instruments, by Richard Strauss.

The "Aquarelles Hollandais" is a work of great interest and thought, and shows the composer in the delightful mood of the impressionist. It is in three movements, the first a tone picture of great imaginative beauty, with cathedral bells ringing and organ notes entering the scene. The "Berceuse" is delicate in its melodic scheme, with a flute solo which Mr. Barrère played in truly wonderful style. "Piet Hein" is a Dutch folksong, and the variations are ingenious and not tiresome, as most variations are prone to be. The theme is given out in the flute, unaccompanied, and is then varied in many ways, all of which were interesting.

Mr. Kriens sat in a box, and at the conclusion of the work acknowledged his thanks to both audience and performers by rising.

The Strauss Suite, which brought on two additional horns and a contrabass-clarinet, was a welcome presentation. The Prelude is powerful and virile, the Romance tender and melodic, and it was received with great applause.

Saint-Saëns was presented in a Caprice on Danish and Russian Arias, for piano, flute, oboe, clarinet, in which Rose Foxe-eanu acquitted herself creditably at the piano. The Schubert Minuet and Finale was a charming bit of the composer in a lesser moment, but its excellent performance carried it to a successful reception. The general work of the Ensemble was again admirable.

### RENAUD'S SECOND RECITAL

Again Demonstrates His Popularity on New York Concert Stage

That the popularity of Maurice Renaud as a recitalist is not very far behind that which he has achieved in opera was again demonstrated last Tuesday afternoon when he appeared for his second concert in Carnegie Hall, New York. The condition of the weather doubtless prevented the audience from being as large as it should have been, but the enthusiasm was ardent after every number. The great baritone's program included Schubert's "Der Wanderer," which he delivers with incomparable pathos; the "Legend of the Sage Bush" from the "Juggler"—a description of his interpretation of which is quite unnecessary; the "Evening Star" song from "Tannhäuser," and the "Qui Donc Comande" from Saint-Saëns's "Henri VIII." In addition to these there were shorter numbers by Bemberg, Massenet, Vidal and Lemaire, not to mention encores which were liberally accorded. Except for a trifling huskiness, he was in fine vocal shape. Assisting Mr. Renaud were Felicie Lyne, soprano; Frank Pollock, tenor, and Georges Chadal, baritone. Their singing called forth more applause, perhaps, than its quality deserved.

### Bispham with New York Philharmonic

David Bispham, the baritone, appeared as soloist with the Philharmonic at Carnegie Hall, New York, last Tuesday evening. He sang *Sachs's* soliloquy from "Meistersinger" and a Strauss song. The orchestral offerings included Beethoven's Seventh Symphony, Berlioz's "Romeo and Juliet" and a "Meistersinger" excerpt. The concert will be reviewed in detail next week.

### Kneisel Quartet in New York

The Kneisel Quartet was heard at Mendelssohn Hall, New York, on Tuesday evening, playing compositions of Bach, Beethoven and Brahms. Arthur Whiting, the pianist, was the assisting soloist, and the work of the players was applauded by an unusually large audience. The concert will be reviewed in detail in next week's issue of MUSICAL AMERICA.

### Mrs. Taft Hears Busoni

WASHINGTON, D. C., Feb. 7.—Ferruccio Busoni, the pianist, played to a brilliant audience including Mrs. Taft, at the Columbia Theater this afternoon.



## ZENATELLO AND GAY END BOSTON VISIT

Tenor and His Wife Leave for  
Series of Appearances  
in Russia

Boston, Feb. 6.—Giovanni Zenatello, the tenor, and Mme. Maria Gay, who in private life is Mrs. Zenatello, will sail Wednesday on the *Lusitania* for Liverpool en route to Russia, where they will give about twenty-five performances in the Royal Opera of St. Petersburg and in Moscow, Odessa, Kieff and Warsaw.

Mr. Zenatello and Mme. Gay have just completed a season of noteworthy success at the Boston Opera House, where they have appeared jointly in "Carmen," "Aida" and other operas. They closed their season here with a special performance of "Carmen" last Saturday evening, filling the opera house with the largest audience of any Saturday evening since the opera opened last November.

During their Russian engagement Zenatello will sing *Otello*, in which he won a particular success in Boston this season, and in "Aida" and "Carmen." Mme. Gay will sing *Orfeo*, a part in which she has never appeared in this country, but in which she will probably be heard next season at the Boston Opera House. She will also sing in "Aida" and "Carmen." One of Zenatello's favorite operas is "Un Ballo in Maschera," and this is an opera which may also be included in the repertoire at the Boston Opera House next year.

From Russia it is probable that Zenatello and Gay will go to South America to sing in the Teatro Colon, Buenos Ayres, but definite arrangements for that engagement



Giovanni Zenatello, the Tenor, and Maria Gay, Mezzo-Soprano, Who Won Favor at the Boston Opera House This Season

have not been completed. Both artists have been interested visitors at the Motor Boat Show which has been in progress for the past week or ten days in Boston and

they purchased a large power launch, which will be shipped to Spain, where they will spend a part of the Summer if they do not go to South America. D. L. L.

## AIMLESS TONAL WANDERING IN NEW SYMPHONY BY PAUL DUKAS

Walter Damrosch Introduces Composition by Modern French Composer,  
Which Falls Short of First Essentials—Adolphe Borchard Proves  
a Delightful Soloist

At the New Theater, on Sunday afternoon, February 5, Walter Damrosch, with the Symphony Society of New York, gave the tenth of his Sunday afternoon subscription concerts, this being the first of a series to present various works by the later French composers. The assisting artists were Adolphe Borchard, pianist, and David Mannes, violinist, and the program was as follows:

Bach, Concerto No. 1 (Brandenburg), for Violin Solo (three oboes, two hunting horns and string orchestra), Mr. Mannes; Paul Dukas, Symphony in C (new first time). 1. Allegro non troppo vivace; ma con fuoco. 2. Andante espressivo e sostenuto. 3. Allegro spiritoso; César Franck, Symphonic Variations for Piano with Orchestra, Adolphe Borchard.

The beautiful Bach work was presumably presented to fortify the soul for the ordeal which it was about to undergo in the valley of the shadow of Dukas. It is an always welcome work and rings true with the pure gold of Bach at his Bachmost. David Mannes played the solo in the Adagio with unobtrusive authority, sincerity and depth of feeling. Particularly beautiful in the latter part of the Adagio was the *pianissimo* passage where chords on the strings respond in alternation with others on the oboes.

Preceding the performance of the symphony Mr. Damrosch made a little speech with reference to his purpose in bringing out the works of some of the younger French composers, and spoke of the difficulty of the layman in gaining an adequate idea of a symphony by the first hearing, and thus gracefully, though somewhat unnecessarily, excused himself for playing upon the piano, which he did with very advantageous effect, the principal themes of the symphony.

Mr. Damrosch proposes to play a number of new French works of significant dimensions, and in the course of this procedure will probably bring out some that commend themselves to his hearers and some that do not.

The Dukas symphony is of the latter class. Mr. Damrosch confers a great favor upon Americans by letting them hear these ultra-modern European works, that they may know precisely how vapid some of them are in comparison with many of the American works which are now beginning to have a hearing.

This symphony in C, by Dukas, represents well-nigh everything that is to be de-

plored. The commentator cannot tell any one what the symphony says, since it says nothing. Dukas has absolutely no spiritual life. The first movement is marked *fuoco*, but how can a man be fiery when there is nothing to be fiery about? The second is marked *espressivo*, but how can one be expressive when there is nothing to express? The third is *spiritoso*, but how show spirit when there is none to show?

Almost every bar breathes the depressing breath of superficiality, aimless tonal wandering, absence of distinction, lack of ideas. To be earth-bound and be a poet is not so bad—out of the depths are sung many of the greatest songs, as witness Tchaikowsky; but to be bound to the dull, flat surfaces of the earth without finding its depths and, moreover, to be thus earth-bound without being in any sense a poet in one's music is something worse than unprofitable.

The symphony is sententious. It gives the impression that it is saying something imposing, but it is a false alarm. It is like the comic speeches by which the speaker, who knows no word of the language, makes his hearers think that he is addressing them, for example, in Italian, by the use of meaningless sounds having a similarity to the Italian language, into which he occasionally injects loudly "in questa tomba," or some similar actual Italian phrase.

Dukas occasionally puts in a few bars of "Tristan" to make one think he is hearing real music. The climax of the second movement is a prolonged and positively shameless passage so nearly like the meeting of *Tristan* and *Isolde* in the second act of that opera, that it is inconceivable how any composer could have allowed himself to do it.

The themes of the symphony say nothing. The notes which compose them might just as well go any other way as the way in which they go, except for a stray moment here and there of something approaching musical feeling. The composer has no end of harmonic cleverness and capacity to imitate the augmented chord effects of the modern French. There is much variety of orchestral coloring, but it is superficial and even though the thematic weaving is in some instances ingenious to a degree neither orchestral color nor thematic treatment enables the composer to say anything human.

The work stands for about everything that should not be upheld, and while it is a good lesson to have heard it, let us hope that it will not be played here again.

Like manna from heaven came the glorious Cesar Franck Variations after the Dukas. The program notes of the concert stated that Dukas received inspiration from Franck. Would to heaven he had received some from somewhere!

Borchard played the solo part with appreciative sympathy of a high order. His severe and inexpressive manner of sitting at the piano while he plays is less disturbing in his capacity of protagonist with the orchestra than in recital performance. He produced great beauty of tone, phrased and shaded with much delicacy and blended the passage work well with the tones of the orchestra.

After the Dukas maunderings the divine message of this work came like a benediction, which was greatly appreciated by the audience, who gave the symphony only the most perfunctory applause, saving their real appreciation for the later work, which was one of Conductor Damrosch's best achievements of the Winter as well as one of Mr. Borchard's. ARTHUR FARWELL.

### MME. GOLDIE AS DIRECTOR

Vocal Teacher Wins Favor with Women's Philharmonic Chorus.

A concert of unusual interest was given at the Paterno, New York, on February 2, by the chorus of the Women's Philharmonic Society. Beatrice Goldie, the well-known vocal instructor, who has recently taken in charge the chorus, and whose first experience in directing this was conducting the singers through an elaborate and interesting program. There was a large audience present, and many were the congratulations showered upon Mme. Goldie at the excellence of the chorus' work, particularly as regards their splendid tone, shading and precision. Mme. Goldie was found to handle the baton most gracefully. The chorus will give another concert, in the Carnegie Hall Chapter Room, March 4, assisted by prominent artists.

Much success was scored at the above concert by Austral Craig, soprano, one of Mme. Goldie's pupils. She sang a group of French songs most impressively.

### Season of Popular Opera in German Inaugurated

"Der Postillon von Longumeau," a comic opera of which the music was written by Adolph Adam, began a series of popular opera performances in German at the Irving Place Theater, New York, on Monday evening, February 6. The opera proved a good example of the opera comique school of the nineteenth century. Werner Alberti, tenor, and Jeanette Allen, a New York girl who has sung at the Komische Oper in Berlin, were the principal members of the cast.

## MACMILLEN GIVES A RECITAL IN CHICAGO

American Violinist Shows His  
Worth in Exacting Program—  
Feats of Virtuosity

CHICAGO, Feb. 6.—Francis Macmillen, the American violinist, enjoyed his most successful recital in this city Sunday afternoon, in the Studebaker, under the direction of F. Wight Neumann. The young virtuoso was in fine fettle and gave a most artistic account of himself in a classic program.

While art knows no language nor country it is pleasant to observe such representatives as Fannie Bloomfield Zeisler, Maud Powell and Francis Macmillen, all of whom had their educational beginnings in this city and have since gained international reputations through their artistic ministrations.

The opening number was Mozart's Andante and Rondo, a brilliant classic, whose elegance of style and wealth of melody were admirably revealed by the violinist. Following came the Bruch Chaconne, a difficult and dazzling work in which his technique was not found wanting, and which showed a mastery of phrasing and scholarly power of interpretation that impressed. He did the best playing that has ever been credited to him on this occasion, his execution being astonishingly brilliant. Ernst's exacting F Sharp Minor Concerto was tossed off with remarkable ease. In most of the work his tone had a beautiful quality and the poetic sense was marked.

Tonally, Schubert's "Ave Maria" satisfied the audience immensely, and was well played. He gave a brilliant performance of Saint-Saëns's Introduction and Rondo Capriccioso. As an encore to this number there followed a Mazurka by Zarzkycki, taken at the speed of an aeroplane blown before a blizzard. Aside from this almost breathless incident, the program was notable for its strength—dignity and clarity of exposition all in all—the finest example of virtuosity that Mr. Macmillen has ever given the Chicago public. C. E. N.

## MISS RENNISON SINGS IN HER HOME CITY

Norristown, Pa., Audience Enjoys Song  
Recital by Well-Known American  
Soprano

NORRISTOWN, PA., Feb. 4.—The principal musical event of the present local season was the concert given at the Grand Opera House on January 31, at which the admirable young American soprano, Gertrude Rennyson, was heard. Miss Rennyson has but lately returned from a European visit, so the event took on an added degree of interest.

She sang *Elisabeth's* air from "Tannhäuser," the love scene from Gounod's "Romeo and Juliet," an aria from Halévy's "La Juive," and a number of songs. Her voice was of the greatest purity and smoothness of quality, and she handles it with the skill that bespeaks consummate artistry. Her expressive powers, moreover, are of the most eloquent, and were especially in evidence in the exacting Wagner and Gounod numbers. Miss Rennyson is one of those artists who demonstrated why it is that American voices are regarded as the best in the world by so many European authorities to-day. An audience that completely filled the house applauded her rapturously.

### Riccardo Martin Sings at Gould Wedding

An elaborate musical service formed a part of the marriage ceremony of Lord Decies and Vivien Gould, daughter of George J. Gould, at St. Bartholomew's Church, New York, on Tuesday of this week. Riccardo Martin, tenor of the Metropolitan Opera Company, sang as a solo Rossini's "Cujus Animam," and other singers included the vested choir of the church, composed of forty-five men and women singers, and a quartet composed of Grace Kerns, soprano; Pearl Benedict, contralto; Lambert Murphy, tenor, and Frederick Weld, bass. Nicolai Sokoloff, violinist, and Charles Scheutze, harpist, also assisted. Arthur Hyde, organist and choirmaster of the church, was in charge of the music.

### Mary Garden's Sister Weds

Agnes Garden, one of three sisters of Mary Garden, the prima donna, was married in New York on Monday last to Edward DeWitt Walsh, a Wall Street broker.



## DE PACHMANN CALLS IT "MY AMERICA"

Lovers of Piano Music Glad His Last Tour Was Not Really a "Farewell"

Admirers of the art of Vladimir de Pachmann were recently amazed and delighted to learn that the American tour which he undertook some four years ago and which purported to be his "farewell" was not really so at all. The incomparable interpreter of Chopin is to return next Fall, so his managers say. Those who know anything about his ideas of ocean travel, however, will confidently await him during the early part of the coming Summer, for de Pachmann is likely to go to any extreme that will insure him against the possibility of a rough trip such as is likely to be the lot of those who venture across the Atlantic in September or October. In this way he would spend the heated months in this country and incidentally work up his repertoire for the impending concerts.

De Pachmann loves America. "I call it 'my America,'" he said to an interviewer on the occasion of his last visit here. "The Americans have always been so kind to me! They have such hearts, such big hearts that they know when music talks to their souls. They appreciate the music that stirs them by its subtlety and awakens the spirit. They care not for mere noise." "The English," he continued, "want precisely the latter, and when they heard anything from this country they were in the habit of shrugging their shoulders and remarking that 'it was good, perhaps, but then you must know it is only American.' When Rubinstein played for the English audiences he was obliged, in order to please them, to pound as much as possible. I could not stand it," declares de Pachmann. "I turned to escape. I ran—ran from the place."

The piano should sing, believes this artist, "when one plays Bach or Schumann or Chopin or Weber. An academic player is a mistake. I do not think of playing a piece twice alike. Every time I find a new

thought is spoken to me in the sounds, in the marvelous chords."

De Pachmann is an admirer of the American music critics and has spoken enthusiastically and at length of his regard for Philip Hale, of Boston, his only re-

gret being that he did not know enough English to express his admiration with sufficient emphasis.

The pianist is now sixty-three years of age. When last here, however, he asserted that at heart he felt like a boy of 25.



Vladimir de Pachmann, the Eminent Pianist, Who Will Tour America Again Next Season

### David Bispham Recites Play

David Bispham, the baritone, recited a Bohemian melodrama by Fibich before a fashionable audience at the home of Emma Thursby, No. 34 Gramercy Park, New York, on the afternoon of February 3. The play was translated by Ludmila Vojacek, the Bohemian pianist, who dedi-

cated her work to Mr. Bispham. Miss Vojacek played some of her native music and the audience was charmed by her renditions as well as by Mr. Bispham's recitation.

### Boston Orchestra in Buffalo

BUFFALO, Feb. 6.—Under the local management of Mrs. Mai Davis Smith, the

Boston Symphony Orchestra played before an audience that filled Convention Hall Friday evening last. The new concert-meister of the organization, Anton Wittek, made a profound impression by his masterly playing of Mendelssohn's Concerto in E Minor. The work of the orchestra, under Mr. Fiedler, was fully up to its usual standard of excellence. It was received with grateful enthusiasm.

F. H. H.

### Kneisels in Newark

NEWARK, N. J., Feb. 3.—Courtlandt Palmer's Quintet in A Minor was given with the composer at the piano by the Kneisels at their concert in Wallace Hall on Thursday evening. That they were not amiss in placing this effective American composition on their program was shown by the enthusiasm of the audience, to whom Mr. Palmer had to bow his acknowledgments several times after each movement. In contrast to this interesting work Max Reger's Quartet in E Flat Major was introduced. The beautiful F Major Quartet of Beethoven, the concluding number, served as a splendid medium for the glowing art of the Kneisels.

C. H.

### New England Conservatory Term Opens

BOSTON, Feb. 6.—The second season of the present school year at the New England Conservatory of Music opened Thursday with a very large registration of pupils; in fact, even larger than at the first term of the year. The outlook is for the largest in the history of this excellent institution.

D. L. L.

## CONCERT STARS OF THE MIDDLE WEST

Chicago Promised a Visit by the Minneapolis Orchestra—Miss Peterson's Success

CHICAGO, Feb. 6.—Edna Peterson, the young pianist who has the honor of being the protégé of the Amateur Musical Club, recently gave a piano recital before the Knox College at Galesburg, Ill. From the time of her brilliant début at the Studebaker there have been many requisitions for her artistic services and one engagement has resulted in another, all of which bespeak her eminent fitness for distinction despite her youth.

The concert of the Musical Art Society which was scheduled to take place next week has been postponed.

Elaine DeSellem, the Chicago contralto, now *en tour* with the Sheehan Opera Company, writes that the organization is experiencing wonderful success, sold-out houses having been the rule.

The Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, will make its first Chicago appearance in a purely orchestral concert in Orchestra Hall the evening of Thursday, March 9, under the management of Carl D. Kinsey.

The next concert by the Apollo Musical Club, April 10, will be the first performance in America of "The Dance of Death" by Felix Woyrsch. An English translation of this work was made especially for the Apollo Club, so this performance will be the first anywhere in the vernacular. The entire Theodore Thomas Orchestra will furnish the orchestral accompaniments.

During his recent trip to South Dakota on a concert trip Marion Green was on the train that was delayed forty hours in snowdrifts. Fortunately his thoughtful wife had placed in his dress-suit case several tins of English biscuits, so that Mr. Green was provided for through his own commissary department after supplies in the dining car had given out. Although he did not relish imprisonment in the cars for forty hours he felt happy that he had missed the preceding train, which was lost four days.

Francis Macmillen, the American violin virtuoso, returned to Chicago last Monday from a swift but brilliant tour through the South, touching several points in Texas and Mississippi. Last Wednesday he gave a concert at his home town, Marietta, O., which proved to be a veritable ovation, and returned to this city to give a concert Sunday.

Thomas N. MacBurney, the well-known baritone, who recently returned from a successful concert tour in Southern California, under the direction of L. E. Behymer, has made a number of desirable engagements for Pacific coast musical services in the form of lecture recitals next season. Every place where Mr. MacBurney sang he was re-engaged.

Marion Green was considerably amused recently when giving a concert in the Northwest, which happened to be a college town, by the way, when he picked up a request asking him to sing "The Tornado" song from "Carmen." Mr. Green smiled up his sleeve and in compliance gave the "Toreador," which seemed to satisfy the writer quite as well.

Hannah Butler, soprano, sang songs for the Travel and Culture Club in the Gold Room of the Congress Hotel last Tuesday afternoon. She made a delightful impression and was applauded to the echo. Her accompaniments were admirably provided by Mabel Olson.

C. E. N.

Arthur Van Eweyk, the Milwaukee baritone, was a recent recital-giver in Berlin.

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Dear MUSICAL AMERICA:

The agitation for "Opera in English" has already produced one notable result, namely, that some of the most distinguished artists, who are giving concerts and recitals this season, are finding it advantageous to sing at least some songs in the vernacular.

Mme. Gadski, the incomparable Wagnerian, who has a keen eye to the situation, announces in her concerts a number of songs in English.

Caruso's success the other day at a concert with an English song was so pronounced that he will, no doubt, be inclined to continue on the same road.

When these great singers find how much satisfaction and pleasure they give by singing in a language their audience can understand it will influence them to persevere and cause others to follow.

In this way before long it will become the fashion and, you know, the fashion always rules.

One discordant note was injected into the situation by no less a personality than Mary Garden, who is reported to have said: "The only hope for opera in English, so far as I can see, lies in America or England producing a race of composers, and they haven't it in them. Composition needs Latin blood or something akin to it; nothing Anglo-Saxon or American. The American man hasn't it in him to produce great music, not yet at least, and I doubt if any of us alive to-day will hear a great work written to a libretto in our own language."

Our dear Mary has the ability, in a very few words, to start controversies which already have taken up columns in the *New York World* and *New York American*, both De Koven and Meltzer having taken up the gage of battle and rushed to the conflict *con amore*.

Here let your humble "Mephisto" interpose a consideration which has been absolutely lost sight of in the whole discussion so far, namely, that the words "English" and "American" do not mean the same thing.

English is the mother tongue of the English people. It is not the mother tongue of Americans.

We are a mixed race, and with millions of our people the English language is a foreign tongue, a language which has to be acquired, just as the knowledge of any foreign language has to be acquired.

That is why so many English comedians who have depended for their success upon the niceties of language, epigrams, have failed here—they were simply not understood.

De Koven, in the *World* last Sunday, refers to the fact "that the American race type now in process of development is by no means distinctly Anglo-Saxon; there is in many of us a sufficient admixture of Latin blood to furnish that (according to Miss Garden) necessary ingredient for the successful operatic composer."

Mr. De Koven adds: "I am inclined to wonder just where the Latin element enters into Wagner's music, or why the Anglo-Saxon strain which went over to England from Germany has not always been present in German music."

But Mr. De Koven did not make the point that I want to insist upon, namely, that while it may be very desirable to sing in English in this country—English is, after all, only the vernacular, that is, the language which we by common consent use, but it is not (considering our people as a whole) the mother tongue.

Let me put it in another way, namely, that while we speak what is called the English language, we are not English in the sense that the English are English.

We are a cosmopolitan people. We are the greatest admixture of races that the world has ever seen or known, and hence Mary Garden's argument directed, as it is,

against the English character, habit of thought, temperament, does not hold good with us.

I will agree with Miss Garden that the crux of the whole situation is not so much "Opera in English," or even "English Opera," but the production of original compositions by Americans.

Mary Garden does not believe that we either have composers or can produce them.

I think I can name a number of Americans, women as well as men, dead and living, who have written compositions which may worthily rank with the best in music. Be that as it may, but when Mary Garden goes so far as to declare that we shall never have them, she is out of her depth and in need of life lines and a rescuing party.

The admixture of races in this country has produced a race and is formulating a racial type which in decades, as compared with centuries in the old world peoples, has produced the most astonishing results.

We Americans have given the world some of the greatest inventions, including the telegraph and the telephone, and let us not forget the airship. In industries we have passed the rest of the world, just as we have done so in commerce and finance. Our corporations and financiers are no longer in bondage to the European investor; on the contrary, our money and stock markets are the most eagerly watched in the world.

In art and literature we have supplied names of international value, and in science and philosophy also, and while we are at it do not let us forget that long ago we began to feed the world with our cereals and other foodstuffs, and what the admixture of races can do in the production of record-breaking athletes, those who keep in touch with such matters can tell with pride and confidence.

We are already ninety millions of people, almost as much as the population of Germany and France, or of Germany and England together. Till now we have been face to face with the problems of overcoming immense distances, building railroads, canals, homes, which have taken up all our time and energy, so, for the time, we became purely, almost exclusively, an industrial and commercial people—but we are acquiring culture; we do love the arts; we have, as a nation, an intense love for music.

With a majority this love for music has not yet gone much further than popular music, that is to say, songs with a simple melody and so-called musical comedy.

But we are branching out; we are spending more money for opera, possibly than the rest of Europe put together, not to speak of the orchestral concerts, recitals, etc., that we also patronize.

Our music schools and conservatories are coming ahead with a rush; instruction every bit as good as that which can be obtained in Paris, Berlin or London may be obtained right here in this country. To-day, for we have resident teachers (many of whom, it is true, are of foreign birth or extraction), the peers of those most renowned in Europe. Already we have produced prima donnas and singers of world-wide fame.

Will Miss Garden, herself an American, and an honor to her art and the stage, contend that though succeeding in every line of human endeavor, we are going to fail in the one line of original musical composition?

Nonsense! We shall not fail! We may even create a form of composition of our own. The time is not far distant when we shall have librettists with composers to back them, who will take as the basis for their music dramas "life," not a dead past nor a dead mythology.

At the very time that I write this the news comes from Berlin that Alvin Kranich, a New Yorker, will conduct the first performance on the fifteenth of this month, of his "Rhapsodie, Americaine" at the fifth symphony concert with the Blüthner Orchestra in Dresden, and that the Berlin critics are so much interested in the rapid advancement of this young American composer that the most prominent among them will go to Dresden for the performance. It is stated that the "Rhapsodie" is founded on American folksongs and is intended to depict American character.

The announcement, which appears as a special cable to the *New York World*, adds that Mr. Kranich is very popular in the Dresden musical world, and that the leading musical and dramatic critics gather at his beautiful house on the Thiergarten after all the interesting *premieres* and that there discussions proceed with the aid of illustrations on his piano until far into the night.

I could not cite a better instance of what I have been endeavoring to say with regard to our progress from being a purely industrial and commercial nation to becoming an artistic one in the highest sense.

The father of Mr. Kranich was a member of the distinguished and old established house of Kranich & Bach, piano manufacturers, whose instruments years ago evolved into the highest artistic rank and have won the approval of musicians of standing.

Here we have the first generation, two solid, industrious German-Americans, piano makers by trade, starting a business in a very humble way, which afterwards grew to imposing dimensions.

When they died they each left, not only a large fortune, but an enviable reputation for integrity and high character.

Their sons continued the business, with the exception of one, who preferred the life of a musician and composer, and after years of study here went to Germany where he made his home in Dresden and became distinguished as a musician, pianist and composer, as the cable in the *New York World* states.

So we have already in the second generation the evolution from business life to the artistic; an evolution of which I could give many instances.

Take, for instance, Charles P. Gruppe, the noted painter, a Dutch-American, who started life as a working man; who himself evolved into an artist of the first rank.

Of his children, Paulo is already known as a cellist of international fame. Another boy seems destined to be a sculptor of eminence.

Of such instances I could give a number. When Miss Garden, therefore, insinuates that we are a race of business people, but that the artistic temperament does not belong to us, she is "talking through her hat" which is, no doubt, of the latest Parisian model!

Before I leave the subject let me take up one other notable personality, to wit, John Philip Sousa, an American, whose marches are being played by the military bands and orchestras all over the world; who has made a fortune from his compositions, and who is, at this very time, making a most successful world-wide tour.

Let me ask what German, French or Italian bandmaster and composer has appeared here in this country on a world-wide tour?

If I may venture on the tender subject of our musical critics as an illustration that we are a musically advanced people, let me quote as an instance of their appreciation of what is really of the first rank, their unanimous endorsement of Miss Kathleen Parlow, the Canadian violinist, who came here almost unknown and unheralded and who scored one triumph after another, which shows that with all our so-called commercialism, we not only have critics of ability and sufficient discernment to at once recognize great talent but that we also have a public sufficiently appreciative to follow the lead of the critics.

And pray, my good friends, why do you suppose that cold-blooded, shrewd, keen, business man, Tito Ricordi, of Milan, is over here now, away from his friends and associates? Because he is looking after the production of "The Girl of the Golden West" in New York and other cities, seeing that all the dollars that are rightfully his come to him?

Don't you believe it! Mr. Ricordi is here because he has discovered that we are not only a great people, not only a people with a deal of money, but wonderfully appreciative of music. He sees here a veritable El Dorado for his activities and business in the future.

And if I tire you not, let me tell you also that our good friend Humperdinck may congratulate himself that his "Koenigskinder" was first produced in New York because it received a better, finer, more artistic production and reception here than it has received in his own city of Berlin, where the critics and public were by no means so favorable as they were here, largely because the work was not so well presented as it was here.

If you went to the concert of the Russian Symphony Society the week before last you will have discovered, as I did, that that organization is in bad need of a proof-reader for its programs.

When the program tells you about the queen of Shemakhan, very naturally you cannot tell whether it is spelt right or not. Reading "Brighter shimmers the sky in the real hue," one wondered whether the poet Surikow, the translator Kurt Schindler, or the compositor was at fault, which perplexing problem was explained when the chorus sang "ethereal hue." (Wonderful! One actually heard the chorus sing the word "ethereal"! Enunciation is on the up grade.)

Further down in the poem the program gives us the following choice bit: All the flowers in the field their sweet perfumes exale, Rozy glistens the duver meadow and dale. The choicest bit, however, was left for the end, where the program tells us that "Mr. Carl Dies at the piano, Mr. Eugene Bernstein at the Celesta."

Is not that, as the saying goes, a yelp? \* \* \*

It is not the proofreader, but the professor of English, who should be called in in the case of the gentlemen who communicated the following to you from Minneapolis recently, at the end of a review of a string quartet concert:

"The quintet is full of melody and made a pleasing addition to the program. The quartet is planning an extensive spring tour." \* \* \*

Tin Pan Alley has for some time been aware of the fact that a study of the evolution of many of the popular songs and tunes of the day would lead back to certain well known melodies of the great masters of Europe.

In the case of "That Hypnotizing Mendelssohn Tune," the admission of the impeachment is quite brazen. The history of the application of the classics to the use of Broadway, however, is completed by a newspaper announcement of Brahms's "Cradle Song" as "a beautiful lullaby sung with wonderful success by Selina De Wolf, of the Love's Lottery Company." The famous song is reproduced in full in the newspaper and the imprint shows it to be published by the "American Melody Company."

Thus the regeneration of the "burlesque" show. \* \* \*

If my letter were not so long I would tell you a story of how two desperate speculators outside the Metropolitan the other night when it rained and they could not sell their tickets at any price whatever, determined to "take in" the show themselves. When I describe the incident I think you will admit that it is one of the most humorous experiences ever had, even by

MEPHISTO.

#### Success of Frank King Clark's Pupils in Germany

BERLIN, Jan. 26.—Dr. Fritz Hopf, a talented basso from Nürnberg, who is at present studying with Frank King Clark in Berlin, was the soloist recently with the Mainzer Liedertafel of Mainz, Germany. Dr. Hopf sang in the "Barber von Bagdad" of Cornelius with such success that he was immediately re-engaged for the next concert. The second performance in Germany of Humperdinck's "Koenigskinder" took place in Halle Thursday, January 19. The rôle of the *Witch* was sung by Ruth Ashley, a pupil of King Clark, who made her debut in that city last fall. O. V. J.

#### Says Eames Will Wed Gogorza in July

Robert Schmitz, pianist and accompanist, who has been traveling with Emilio de Gogorza, the baritone, in his tour of the far Western cities, sailed from New York for Havre, February 2, leaving word behind him that Gogorza, whose tour ended at Seattle, would soon go to Europe to marry Emma Eames, the soprano. "The wedding is to take place in July," said Mr. Schmitz. "They have not decided upon the place, but I think it will be Paris."

## Do You Love Opera?

In attending opera what one really wants is the *Story* in few words, not being obliged to follow a libretto. "OPERA STORIES"—published this season—contains the Stories of 128 Operas, including "KOENIGSKINDER," "THE GIRL OF THE GOLDEN WEST," "NATOMA," "HABANERA," "THE SACRIFICE," "YSOBEL" and other latest works—its price (50 cents) is but little more than that charged for one libretto.

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## CHAMBER MUSIC FOR PHILADELPHIANS

Concert by Local Quartet and the Flonzaleys—Colored Chorus in Oratorio

PHILADELPHIA, Feb. 6.—Chamber music concerts given by the Hahn String Quartet under the auspices of the University Extension Society, have won more popularity this season. Particularly well attended was the one recently given in Witherspoon Hall, the quartet, of which Frederick L. Hahn, of the Hahn School of Music, is the organizer and leader, being ably assisted by Agnes Clune Quinlan, one of the best local pianists. The program was of the usual high character and appealed very favorably to an audience that showed unmistakable appreciation. The numbers were:

Quartet, E Flat Major, Dvůrák; Trio, for Piano, Violin and Cello, Schuetz; (a) Sphärenmusik, Rubinstein; (b) Menuet, Boccherini; (c) Bohemian Folk Song, Suk.

The Flonzaley Quartet gave its second concert of the season last week at Witherspoon Hall. While the audience was not so large those present were provided with a genuine musical feast. The excellence of rendition of every number of last week's program deserves unstinted praise. The four numbers opened with Haydn's beautiful Quartet in G Minor and closed with the Beethoven Quartet in F Major.

A hearty welcome was extended last week to Lewis James Howell, baritone, at his song recital in Witherspoon Hall, following his return home after appearing with marked success with the Montreal Opera Company as a soloist. Mr. Howell's voice is rich and sympathetic, his interpretations excellent and he sings with ease and grace. The program included selections from Handel, Brahms, Wolf, Wingard, Chadwick, Rummel, Eden Nilson and a charming selection by Grace Graf, of Haddonfield, N. J., sung from the manuscript, entitled "A Morning Serenade," the words by Dr. Curry, of Woodbury. The audience was also delighted with Mr. Howell's singing of the "Largo al Factum" from "The Barber of Seville," Nina Prettyman Howell, a violinist of ability and much promise, assisted. She played the Adagio and Finale from the Bruch G Minor Concerto, Wieniawski's "Polonaise Brillante," a Tchaikowsky "Melodie" and Brahms's Hungarian Dance.

An interesting musical service was given recently at the Church of the Saviour by Wassili Leps, organist and choirmaster, who was assisted by Thaddeus Rich, concertmaster of the Philadelphia Orchestra. The choir is composed of boys whom Mr. Leps has trained to sing admirably. The program opened with the overture to "Tannhäuser" and included selections by Mr. Rich and solos by the leading voices of the choir. Mr. Leps's organ renditions also were highly pleasing.

Carolina White, the American prima donna of the Philadelphia-Chicago Opera Company; Nicola Zerola, the popular tenor of the same organization, and Mme. Korolewicz, another opera soprano, contributed to the success last week of the Pen and Pencil Club's "Night in Bohemia" at the Bellevue-Stratford. The club is composed of newspapermen. Mayor Reyburn, other city officials, State Senators and celebrities from the theaters were among those who attended. Sarah Bernhardt and Mrs. Leslie Carter also attended. Gertrude Richardson, soprano; F. P. Hathaway, tenor, and the Buck String Quartet assisted in making the evening enjoyable.

Mme. Korolewicz has been visiting many of the Polish churches and institutions since she made her debut here with the opera company as *Leonora* in "Il Trovatore." Her husband, Count Wayda, is with her. On Friday they were the guests at a luncheon at the Polish Church of St. Laurentius. Several of the Polish clergymen called to pay their respects to her and she has become the idol of her fellow country-people in this city.

Mendelssohn's oratorio, "Elijah," was well interpreted last week by the People's Choral Society, an organization of colored people, which was established three years ago by Mme. E. Azalia Hackley, to encourage the study of music among the mem-

bers of her race. The audience filled Musical Fund Hall. A well-trained chorus of 150 voices sang and individual parts were taken by Mabel Diggs, soprano; Jean Armstrong, contralto; Charles Mahoney, tenor, and Harry F. Burleigh, baritone. William H. Rogers is president of the organization, which began with seventy-five members and now has more than 200.

Owing to a strained wrist Selden Miller found it necessary to postpone his recital, announced for last Wednesday afternoon at the Acorn Club. S. E. E.

## THREE RECITALS OF MERIT IN BOSTON

Hearing for Boris Hambourg, Mrs. Goodbar, Soprano, and Carolyn Willard, Pianist

BOSTON, Feb. 6.—Mrs. Lafayette Goodbar, soprano, sang in Jordan Hall on the evening of Tuesday, January 31, a program of songs by Mrs. Beach, Whelpley, Reger, Haydn, Beethoven, Schumann, Tchaikowsky, Schmidt, Huhn, Woodman, Strauss. Mrs. Goodbar has a light lyric soprano voice. She phrased intelligently and displayed a brilliant upper register and good breath control. She is most fortunate in those songs which are light in mood and do not require pronounced sonority or breadth of treatment. As such songs made up the greater part of her program she was, as a rule, pleasantly successful, and in the course of the evening was much applauded, encoored, and presented with wreaths of flowers. There was an audience of good size.

Boris Hambourg, the 'cellist, played in Jordan Hall for the first time in this city on Wednesday afternoon, the first. His program was one of unusual interest and the performer gave evidence of unusual artistic qualifications. The concert began with a suite in E of Veracini, a composer who was prominent in Italy about 1735. The suite is in five divisions and is entertaining music throughout. It was played in a style well calculated to do justice to its old-time character. In Tchaikowsky's "Variations on a Rocco Theme" Mr. Hambourg had a greater opportunity to display his virtuosity and the resources of the 'cello, and he took advantage of the opening. The Strauss sonata was not such a success, because there was not, in the first place, the most intimate understanding between the 'cellist and the pianist, George F. Boyle. It was, perhaps, in the final group of pieces that the player was heard at his best—small pieces by Cui, Sinding, Saint-Saëns, Herbert, Popper. The audience was appreciative.

Carolyn Louise Willard, pianist, played an interesting program in Steinert Hall on the afternoon of the third. On the list were: Three preludes by Otterstroem, a Danish composer who, born in 1868, moved to Chicago about ten years ago; one of Debussy's latest piano pieces, "La Fille aux Cheveux de Lin," and two pieces by Selim Palmgren, one of the younger Finnish composers. Miss Willard has intelligence and considerable pianistic ability. Her readings were inclined to be over-studied, more elaborated than was for their best good. A piano composition may be so perfectly etched as to rob it of all poetry and suggestion. There was a list of Chopin compositions, ranging from the Nocturne, op. 48, No. 1, to the Ballade, op. 47, and these pieces were played with taste and refinement, yet with dramatic force when the occasion called. The new music had interest, so that one looks forward with interest to the performance of an orchestral work by Palmgren, said to be scheduled for the near future at a symphony concert. This recital was attended by an audience of fair size and there was much cordiality shown the player.

### "Childlife in Song"

Helen Waldo, contralto, gave her program, "Childlife in Song," at the Sevilla Home for Children, in The Bronx, on January 29. The recital was made possible by John Martin (Morgan Shephard), and was his gift to the children of the home. Miss Waldo completely won the hearts of the children, as well as the appreciation of the older people present.

## PHILADELPHIA PAYS HOMAGE TO BUSONI

Remarkable Demonstration at Concert of Pohlig's Orchestra—Wagner Program This Week

PHILADELPHIA, Feb. 6.—The opera, good as it is, cannot, however, outdo the Philadelphia Orchestra in its appeal to the local music lovers. Every Friday afternoon the Academy of Music is literally "packed" and the Saturday evening concerts attract audiences generally of good size, though the afternoon concert is much the more popular. Last week had one of the best programs of the season, and Busoni, the pianist, simply carried everything before him. Busoni is truly a genius of the piano—a veritable giant in musicianship—and his interpretation of Liszt's Concerto in E Flat on Friday brought forth applause as enthusiastic as has risen to the roof of the dear old Academy of Music this season. It evidently pleased the pianist, for he came back—thanks to Mr. Pohlig's permission of encores—and played—an encore number. Yes, indeed; not only one, but two, and—three! Something almost

unheard of here, at least at an orchestra concert. Mr. Fiedler, of the Boston Orchestra, will not permit even one, no matter who the soloist is nor how vociferously the audience clamors for it, and there was Busoni giving three of 'em! His extra numbers were Liszt's "Campanella" and a nocturne and the Polonaise in A Flat, by Chopin. The delight of the listeners at the "Busoni recital"—for that's what it amounted to—was unbounded.

The orchestra did not suffer a bit by all this soloist enthusiasm, for Mr. Pohlig had provided a treat of his own. The symphony was Franck's big D Minor, splendidly conducted and brilliantly played, and, in the way of sparkling tunefulness, the program opened with Sinigaglia's overture to the comedy by Goldini, "Le Baruffe Chiozzote" ("The Disputes of the People of Chiozza"), while it closed with Liszt's "Les Preludes," both of which came up to the high standard of interpretation which Mr. Pohlig and his able musicians set long ago.

Next week Mr. Pohlig is to give the orchestra patrons one of his once-in-awhile Wagner treats. The entire program will be devoted to works of the German master, apropos of the anniversary of his death, on February 13. There will be no soloist, but with all the Busoni music of this week to remember and so much Wagnerian orchestral glory to give delight surely none will be necessary.

ARTHUR L. TUBBS.

## REVIVES NEGLECTED MACDOWELL WORK

Hutcheson Plays D Minor Concerto with Philharmonic—A Grateful Performance

Ernest Hutcheson, the pianist, was the soloist at last Sunday afternoon's Philharmonic concert in Carnegie Hall, playing MacDowell's D Minor Concerto. This work has been suttered to lie neglected as far as New York is concerned, since Teresa Carreño played it, three or four years ago. Why this should be is almost as hard to understand as the reason for the universal disregard of MacDowell's two greatest sonatas. It is undoubtedly true that it does not rank on the whole with the composer's supreme achievements, for it is an early work and not of the most characteristic. Yet it contains much of enchanting beauty and is, in the words of Lawrence Gilman, "a brilliantly successful accomplishment in fundamental logic, flexibility and symmetry of organism." The first movement is the strongest, thematically, though the scherzo in particular and the finale are full of delicate charm and are scored with exquisite taste. While by no means an easy task in performance the piano part is distinctly grateful to the soloist.

Mr. Hutcheson gave of his best in the rendering of the work. He played with a degree of assurance and a technical mastery that overrode the mechanical difficulties of the concerto in daredevil fashion. His passage work was the acme of cleanliness, he phrased with rare taste and revealed splendid rhythmic energy. The emotional qualities of the music he set forth in a way that left little to be desired. He was applauded to the echo at the close of each movement of the work. Ferruccio Busoni was one of his most enthusiastic listeners.

The orchestral division of the program contained the overture to Lalo's "Roi d'Ys," Schubert's "Unfinished" Symphony and three Wagner numbers—the "Flying Dutchman" and "Meistersinger" overtures and the "Siegfried" "Waldweben." The Lalo number is a well scored if not essentially modern piece of writing, of no great distinction or individuality of invention. Portions of it smack strongly of Massenet. It was finely played.

The Schubert symphony was one of Mr. Mahler's war horses last year and once again it was received with evidences of delight. Mr. Mahler does few things better than the magnificent, dissonant climaxes in the first division, which in their power of emotional expressiveness make Schubert seem almost as modern as Wagner. The second movement sounded ineffably lovely and every tinge of its inherent poetic sweetness pervaded Mr. Mahler's reading.

Concerning the last three numbers it need only be said that the conductor's Wagner interpretations have caught the fancy of the concert-going public so powerfully that Philharmonic audiences will very probably consider themselves aggrieved unless they are treated to at least one Wagner number a week hereafter.

## SCHUMANN-HEINK AND THOMAS ORCHESTRA

Contralto, as Soloist, Sings Weighty Aria by Max Bruch in Chicago

CHICAGO, Feb. 6.—The usual large audience was attracted last Friday to the Thomas Orchestra concert, the magnetic personage of the afternoon being Mme. Schumann-Heink.

The inaugural number of the program, the Overture to "The Bartered Bride," gave a vim and vigor to the program, presaging good things to come from the instrumentalists. The weighty aria of Max Bruch, "Hellstrahler Tag," cast a spell of dreariness that all the wholesome and joyous personality of the gifted and grandly graced singer was hardly able to overcome. This work, the product of Bruch's rapid achievement, when he had attained the years of three score and ten, is not over-singable, although it represents the strictest form of classic art and has much of the distinction of Bruch with subjects ingeniously devised and solidly developed. It was trying for the gracious singer and there were some variations of time and tune, not to remark rhythm, but it was feat enough to have accomplished the titanic task. The accompaniment was frequently too loud in the pianissimo passages and the composition was slow and somewhat dreary. It remained for the popular singer to get much finer lyrical results out of Gounod's "O Ma Lyre Immortale" and an aria from Saint-Saëns's "Samson et Dalila." She made them glorious music and reinvested them with a charm peculiarly her own. The audience recalled her to the platform no less than six times, but she resolutely refused to respond to an encore.

The orchestra further gave a taste of its quality in Nicoré's *Fantaisies*, "Die Jagd nach dem Glück" ("The Chase After Fortune"), which in its day and generation was deemed a remarkable achievement and now seems simple and nectically old-fashioned. The final feature of the afternoon was "The Harvest Festival," from Moloch. The big feature of the day was Dvůrák's "New World Symphony." C. E. N.

Raoul Pugno and Eugène Ixay are giving joint sonata recitals in Europe again this season.

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## SEATTLE MARVELS AT KOCIAN'S ART

Violinist Soloist with Local Orchestra—Hadley Reengaged for Two Years

SEATTLE, Jan. 27.—Kocian was the soloist last night at the fourth Symphony concert of the Seattle Symphony Orchestra. An immense audience was in attendance, attracted by the fame of the violinist, and every one felt well repaid, to express it mildly, in the splendid program and the wonderful exhibition of violin-playing.

The concerto was the Tchaikowsky in D and the beautiful melodies and dazzling passage work with which it abounds were presented in such a masterful fashion that its difficulties seemed of no account. Kocian's playing was magnificent in technical finish, purity of tone and breadth of conception. The accompaniment of the concerto was handled in fine style by Conductor Hadley and his men. Kocian expressed astonishment at the finished playing of the orchestra and complimented Hadley for the splendid support he received. The soloist was also heard in two solos for violin alone and in response to insistent applause played a humoresque of his own, and "Zephyr," by Hubay. In these he had the assistance of Maurice Eisner at the piano and the playing of the two was an example of perfect ensemble. Eisner played from memory and beautifully.

The orchestral numbers were of great interest and were played for the most part in splendid style. The complete program read: Beethoven, Symphony, C Minor; Tchaikowsky, Concerto, D Major; Bach, Andante and Chaconne (violin alone); Wagner, "Ride of the Valkyries."

The announcement is made that Conductor Hadley has been engaged for an additional term of two years as conductor of the Seattle Orchestra at an increased salary as a result of his splendid work in building up the orchestra into the effective body it now is. This action on the part of the society is a source of congratulation for us here, in that it assures us of the continuance of the orchestra under a leadership that is a guarantee of continued excellence in performance.

Mrs. Carrie Louise Dunning, the originator of the Dunning System of Improved Music Study for Beginners, gave several musical talks and demonstrations of her ideas this last week with a number of prominent society women as patronesses.

The Rubinstein Club of West Seattle, under the direction of Mrs. Grace Homsted, gave a concert on the evening of January 23, with the assistance of Mrs. Herbert F. Marshall, violinist. The club, a chorus of women's voices, sang a most enjoyable program of choruses in excellent style. Mrs. Marshall won favor with the

### THE HIT THAT KILLED



"I flatter myself I've made a hit with this song. Er, by the way, who was the gentleman that was moved to tears and went out?"  
"That was the composer."—Tatler.

audience also in her solos, and Mrs. Homsted, who possesses a fine soprano, added numbers that were sung with her usual brilliancy.

On Friday and Saturday nights, January 20 and 21, the Schubert Club appeared in performances of Gilbert and Sullivan's ever-popular "Pirates of Penzance," under the direction of C. M. Pyke. A most creditable and successful amateur show it was too, all participants acquitting themselves with ability and showing the most careful training. The chorus work was in most instances effective and the solos were all in good hands. Notable hits were made by Frederick Powell, as *Frederick*; Mrs. Weiner, as *Mabel*; Eugene Weiner, as *Major General Stanley*; and Mrs. Bowman Ralston as *Ruth*. J. R. Owens, as the *Pirate Chief*, and William McAllister, as the *Sergeant of Police*, were good also.

F. F. B.

## ANOTHER TRIUMPH FOR MISS PARLOW

Young Canadian Violinist Appears as Soloist with Russian Symphony Orchestra

While it may be true that Kathleen Parlow was little more than a name to New York music-lovers until within a trifle over a month ago, the young violinist has succeeded in establishing herself as one of the foremost drawing cards of the season. Her recent recital was played to an exceptionally good audience, and again on Thursday evening of last week, when she appeared in Carnegie Hall as soloist with the Russian Symphony Orchestra, there was a gathering scarcely exceeded in size by those at the recent Elman recital or the Philharmonic's Wagner concerts.

Miss Parlow played Wieniawski's D Minor Concerto, and at the close of the final movement was acclaimed with such a storm of enthusiasm that to have attempted resistance to the general desire for more would have been futile. So she submitted with good grace and gave several encores, one of them Chopin's E Flat Nocturne. As for her playing, the highest praise that can be bestowed upon it is that it was of the kind which we have learned to expect of Kathleen Parlow. The fact that she interested one in the concerto is alone saying a good deal.

The orchestral offerings of the evening were the Fourth Symphony of Tchaikowsky; an orchestral arrangement of the folksong, "Ay Ouchnem," played in memory of some unnamed friend of the orchestra; Rachmaninoff's symphonic poem, "The Cliff," and Kayanus's "Finnish Rhapsody," the latter new to this country. It is not ultra-modern as far as concerns its orchestral color and harmony, neither is it a masterpiece as regards form. It opens with piquant phrases in the wood-wind, which lead eventually to a broad and thoroughly beautiful, though simple, melody that forms the backbone of the composition. The abrupt ending after a brief treatment of some new material is, perhaps, a little disconcerting, but otherwise the rhapsody should be heard again with pleasure.

The Rachmaninoff fantasy is a gorgeous piece of orchestral painting, but its thematic substance is of the slightest and it is far too long. It was well played, as was the Tchaikowsky symphony, after the *pizzicato ostinato* movement of which Mr. Altschuler made the players rise in response to the applause.

### Nikisch Praises Hinton's Piano Concerto

Arthur Nikisch, under whose direction the piano concerto of Arthur Hinton was played last May at Queen's Hall by Katharine Goodson, and who will again conduct the work at the Philharmonic concert in London on May 18 next, has lately written about it as follows: "The Piano Concerto by Arthur Hinton is significant as being an enrichment of the piano literature for which we must be grateful. It is full of imagination in the invention, the musical development is excellent, and it is splendidly orchestrated. Since, besides this, it is highly effective and grateful for the virtuoso, I am convinced that pianists will have delight in taking this piece into their repertoire."

### Calvé Seriously Ill in Japan—American Engagements Cancelled

LOS ANGELES, Feb. 2.—Emma Calvé, the prima donna, is ill in Kobe, Japan, according to reports received here to-day. She has been stricken with Indian fever and her condition is alarming. She is receiving the best of care in a Kobe hospital. Mme. Calvé sailed from France on March 18 last on a concert tour of the Far East. She went first to Australia, then to India, where she was accorded almost royal honors and sang for many of the native potentates, and last to Japan, where she arrived about a month ago. The fever was contracted in Calcutta.

It had been Mme. Calvé's intention to make the return trip to France by way of San Francisco and to sing in some of the Western cities of the country. This idea has now been abandoned for the present.

### Another New York Recital by Clément

Edmond Clément, the French tenor, will give a second New York recital in Carnegie Hall Tuesday afternoon, February 28.

Horatio Connell, the American baritone, will spend next October and November in England filling concert engagements there and then return to America for the rest of next season.

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FRANCIS MACLENNAN, of the Berlin Royal Opera, Dramatic Tenor.  
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## MORE OPERA THAN EVER FOR MONTREAL

Season of Ten Weeks Planned for  
1911-12 with Longer  
Out-of-Town Tour

MONTREAL, Feb. 4.—The heads of the Montreal Opera, Director Jeannotte and Manager Lamontagne, have returned to Montreal at the conclusion of the company's tour of four weeks. While they are quite frank about the financial sacrifice involved by the tour, they do not think it was excessive for the object attained. "We started out," said Mr. Jeannotte, "with the name of the Montreal Opera a handicap of the severest kind wherever we went; we have made it an asset which will assure us a most cordial reception whenever we return. Nobody could be made to believe, in advance of our coming, that high-class operatic performances were being given by a Montreal organization; in Toronto we found a fixed conviction, even among the most intelligent people, whom one would expect to follow artistic developments in other Canadian cities, that we were an organization of amateurs. However, by the end of our engagement in every city we visited we had made sufficient impression to draw big houses."

The artistic success of the Rochester visit has had an unexpected result, for a number of residents in that city have provided a guarantee fund which will ensure a two-weeks' visit next season, and dates have been made also in Buffalo and Syracuse, thus providing a return route for the company on the south side of Lake Ontario and considerably reducing the proportion of traveling expenses. Mr. Jeannotte states that the Canadian trip will again include Ottawa, Quebec and Toronto.

The Montreal season will be extended to ten weeks; it will open on November 6, a week later than last season, and last till January 15, or three weeks later. Conductor Jacchia, Esther Ferrabini, Ugo Colombini and Hugh Allan have already been re-engaged. Clément will again be with the company for part of the season. His Majesty's Theater will be provided with a horseshoe of boxes, the idea of building a new opera house having been abandoned for the present.

Col. Meighen, president of the opera syndicate, left for Europe yesterday, and will look around for artists. Mr. Jeannotte will leave on a similar mission in about a fortnight.

A most gratifying feature of the tour of the company was the absolute unanimity of the critics. Some of the most flattering notices given to Mr. Jeannotte's singers and orchestra were from the pen

of Dr. Redfern Mason, of the Rochester *Post-Express*, who was one of the foremost writers in bringing to the notice of Americans the work of the Toronto Mendelssohn Choir, and who is now taking a prominent part in working up an interest in the Montreal Opera in the cities of Northern New York.

The third Symphony Concert on Friday showed no improvement over its predecessors so far as the work of the orchestra was concerned. The soloists were both local artists—Emile Taranto, violinist, giving his familiar performance of Saint-Saëns's Capriccioso with the orchestra, and Beatrice Fraser, a contralto of much charm and distinction, singing Brahms's "Der Schmied" and other songs. There was a fair-sized audience.

The New Orleans Opera Company is announced to appear at the Shubert House here for a fortnight at the end of February.

### Puccini's American Triumph His Greatest, He Says

ROME, Jan. 28.—Giacomo Puccini's American triumph with "The Girl of the Golden West" has made him a hero everywhere he has appeared here since his return, and the composer says he never expects to attain such high honors again as he achieved in America. Puccini went to his native city of Lucca recently and was feted with the greatest of enthusiasm. He has now gone to his villa at Torre del Lago.

### Opera Singer Weds Secretly

BOSTON, Feb. 6.—Maria Pampari, an Italian grand opera singer who has been appearing at the Boston Theater in "The Maestro's Masterpiece," has been a bride for the last several weeks, but the fact has just been made known. Her husband is Giovanni Zerga, a Bostonian by birth, in spite of his name, and also an opera singer. The romance was begun in Venice when both were singing there in a production of "La Bohème" and the ceremony was performed in this city a few weeks ago.

### Another Wagner Program

Wagner programs, decidedly in vogue this season, will be advanced at the fourth concert of the People's Symphony Orchestra at Carnegie Hall, New York, on March 26, when the MacDowell Chorus, Kurt Schindler, conductor, will assist the Arens organization. This program will be given: "Kaisermarsch, Walther's Prize Song, Overture, 'Die Meistersinger'; 'Messengers of Peace,' Chorus; Siegfried's Rhine Journey, Siegfried's Funeral March, 'Götterdämmerung'; Spinning Chorus and 'Santa's Ballade,' Overture, 'Flying Dutchman.'"

### Honors Paula Woehning's Memory

D. M. Levett has composed a "March Funèbre" (op. 61) in memory of Mme. Paula Woehning, the young Metropolitan Opera House soprano who died recently. The composition, which is arranged for piano and orchestra, will be published by Carl Fisher.

## DARE WET FEET TO HEAR TETRAZZINI

Big Audiences for Diva in Los Angeles Forsake Rainy Weather Habits

LOS ANGELES, Jan. 29.—Of course the Tetrazzini concerts overshadowed everything else in the musical life of Los Angeles last week. Otherwise the recitals were notable for their attendance. Los Angeles is proverbially shy of getting its feet wet. Heretofore a shower has been enough to confine the artist to the ushers for an audience. One artist, no less than Mark Hambourg, played a while to the ushers gathered around him on a rainy night and then said, "Boys, let's go to the theater."

So when, in a rainy week, Tetrazzini draws \$20,000 in three recitals, one draws the conclusion either that she is a great favorite here or that Los Angeles has bought gum shoes and a raincoat. Inasmuch as the prima donna had not been heard here before and was not flamboyantly advertised one must lean to the gumshoe theory.

At the first two recitals the big auditorium was packed and hundreds were seated on the stage. From the humble seat assigned the representative of MUSICAL AMERICA I could not judge of the vocalization of the singer with any satisfaction. Twenty feet in the rear of a singer is not calculated to present the best vocal effects. But enough could be heard to show that the people were not unwise in the salvos of applause and in the recalls granted the singer. In all respects the Tetrazzini engagement was the most successful one handled by Manager Behmer. In order to meet the public demand her Salt Lake City manager was bought off and a third concert given last night; and, in spite of the heaviest rain we have had in a year Tetrazzini sang to a \$6,000 house.

Tuesday night the Ellis Club sang to a large audience in the face of the Tetrazzini engagement. This club will not shift one of its concert dates though the heavens fall—as the heavens did this week. The principal number was Dudley Buck's "King Olaf's Christmas," which is reported as being the best thing the club has done, calling out a body of tone that was unusual. Mr. Poulin generally leans to delicacy of effect rather than to broad colors.

The soloists were Mrs. Balfour and Messrs. Alexander and Chick. Mrs. Balfour has a lovely voice and highly pleased her audience. I am told that she soon goes to Europe for operatic work. Mr. Alexander has a clear tenor that is welcome and which was used to good advantage with Mr. Chick's baritone. The Krauss string quartet was heard again. It too rarely comes into public hearing. Altogether the program was especially good. Harry C. Lott gave the first of his two song recitals for this season at Cumstock

Hall Thursday evening. His program was quite eclectic in its composition and its delivery showed the popular baritone to be gaining in breadth of style each year. He stands at the head of his class in Los Angeles and his recitals attract the best quality of attendance. He was accompanied by his gifted wife.

As has been her custom for several years here and in New York, Margaret Goetz remembered Schubert's birth anniversary by presenting a program of his works. At the Unity Church this afternoon the following assisted her in a program of considerable scope: Mmes. Kirkpatrick, Chick, Ross, Creighton and Messrs. Walcker, Alexander, Seiling and Simonson, with a chorus of women to supply the choral numbers.

W. F. G.

### New York Artists in Newark Concert

Helen Waldo, contralto; Royal F. Dadmun, baritone, and Ethel Wenk, pianist, were the artists at a recent concert in Newark, N. J. Miss Waldo sang an aria by Gluck, and songs by Ware, Rachmaninoff, Holmes, Schumann, Cadman, Lehman and Colburn.

Miss Waldo is an artist of ability. Her voice has a certain richness in quality which, together with her skill in managing it, has gone far toward earning her success. Her ability as an interpreter, and her power of impressing the audience with her ideas, are exceptional.

Mr. Dadmun was heard in songs by Sinding, Schumann, Schneider, Huhn, Balfe, Rogers and Tours. He has a resonant baritone, and sings with an incisive style that invariably wins approval.

Miss Wenk, who accompanied with discretion, also appeared to advantage in several solos.

### Mischa Elman Electrifies Newark

NEWARK, N. J., Jan. 28.—It is doubtful if Mischa Elman ever received a more vociferous greeting in America than that which he drew last evening from the Wallace Hall audience, composed for a great part of his own countrymen. It is certain Newark never before welcomed any other artist with more enthusiasm. The din of applause subsided only after Elman had generously responded to four encores, and even after the lights of the hall had been switched off his admirers were clamoring for more. Elman's playing throughout his program was electrifying, and his accompanist, Percy Kahn, supported him in a manner highly meritorious.

C. H.

### Florence Hinkle to Be Soloist for Schubert Choir of York

YORK, PA., Feb. 6.—The Schubert choir, Henry Gordon Thunder conductor, has engaged Florence Hinkle, the soprano, as one of the soloists for its Spring concert Thursday evening, April 6. Among the numbers to be included in the program are the triumphal chorus and finale of the second act of Verdi's "Aida," "The Tempest at Sea," from the Bruch cantata, "Odysseus" and "Oh! Gladsome Lights," from Sullivan's oratorio "Golden Legends."

R.

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## ECHOES OF MUSIC ABROAD

**De Pachmann Adds to His Répertoire for London Recital—Kreisler Carries Elgar Concerto Into Germany—A Septuagenarian Coloratura Soprano the Feature of a Milan Concert—Musical Antiques to Be Resuscitated for Rome Exposition—The Last Star of Hammerstein's Making Now a Luminary of the Nice Opera—French Moderns in London**

FOR the first time in his career, Vladimir de Pachmann played the Chopin Sonata in B Minor, op. 58, at his recent Chopin recital in Queen's Hall, London. The natural deduction is that he will put it on the programs of his second farewell tour of this country next season. And as he broke his long-observed abstinence from the concerted forms a few months ago to play Chopin's Concerto in E Minor at a London concert, it will not be surprising if he repeats it with the orchestra here.

Another of London's recent piano-playing visitors was Harold Bauer, who is always welcomed there. He played the Schumann Concerto and two solos—Schubert's Impromptu in A Flat and Saint-Saëns's "Etude en forme de valse"—at one of the Albert Hall Sunday concerts.

Moriz Rosenthal, sharing the soloist's honors at the fourth Philharmonic Concert with Maggie Teyte, played the Chopin Concerto in E Minor and, later, Henselt's "Berceuse" and his own tremendous "Humoresque et Fugato sur un thème de Johann Strauss." Between his numbers Miss Teyte sang three airs of the school for which she has a special predilection—Méhul's "Voilà le Mai," Grétry's "Vous étiez ce que vous n'êtes plus" and Dalayrac's "Jeunes Fillettes." With the Russian Dr. Chessin as prima donna conductor the ninety-nine-year-old Philharmonic Orchestra played Arensky's Variations for Strings on a Theme by Tchaikowsky at the beginning, and at the end Rimsky-Korsakoff's "Scheherazade."

FRANKFORT-ON-MAIN'S first German audience to hear Edward Elgar's new Violin Concerto placed the seal of its approval, both on the novelty and on Fritz Kreisler's performance of it. "The Concerto was beautifully played, and an audience usually cold was very enthusiastic," notes a London correspondent of the outstanding feature of one of the Museum Society's concerts under the bâton of the Amsterdam conductor, William Mengelberg.

A couple of weeks earlier Sir Edward had enjoyed another new German triumph when his Symphony was given in Crefeld for the first time at one of Conductor Müller-Reuter's concerts. There was right royal entertainment for the composer.

AT sixty-two Lilli Lehmann with her annual series of four song recitals in Berlin, repeated in various other German cities, and her periodical guest appearances at the Vienna Court Opera, to say nothing of her Mozart propagandism, seems as far from the final farewell as she was twenty years ago. She has not even begun her formal farewells. Obviously age cannot wither nor custom stale the infinite variety of her art. Her public shows no indications of falling off in numbers—it knows only too well that singers of the Lehmann school are hard to find in the younger generation anywhere, and especially in her country.

Such institutions as the Verdi Home for Aged Musicians in Milan are not for a Lehmann—her well-known preference of the animal world to human society would keep her aloof even if the practical results of her frugal habits of life covering many years were not far more than sufficient to ensure her in her old age, when it comes, the joys of solitude and devotion to Mozart that doubtless are her ideal for the evening of life. But possibly the High Priestess of Mozart, the greatest of *Donna Annas*, finds encouragement in examples of vocal longevity this Verdi Home brings to public attention from time to time.

A unique concert was given at the insti-

tution but recently for some charitable object, at which the entire program, and a long one at that, was provided by the grey-haired inmates. Such names as Avagnini, Borecchi, Conti, Pessina, Sandoni, Oliviero, Paterno, Saccardo, Turchetti, Varani, Lucia Mantelli, Alessandro Moreschi, Alba Baldassi, mean little or nothing now—many of them have never meant more otherwise than very locally—but the star of the evening is still remembered by musical people of long memories, for Henrietta de Bailou was a coloratura singer of more than local repute in her day. She is now sev-



The Brussels Principals in "Ivan le Terrible"

At the right and the left are two views of Jean Bourbon, who created the title rôle in Raoul Gunsbourg's new opera, "Ivan le Terrible," at the *première* at the Théâtre de la Monnaie, Brussels. In the center is Berthe Lamare, who sang the leading female rôle. The enterprising Isola Brothers, directors of the Théâtre Lyrique de la Gaite in Paris were so impressed by the opera when they heard it in Brussels that they have decided to produce it in Paris next season. They have engaged M. Bourbon to repeat his *Ivan* for them. The novelty is also to be given at Monte Carlo this Winter. The composer, who is the director of the Monte Carlo Opera, has no working knowledge of instrumentation or even of harmony. When he feels inspired to compose an opera he makes the melodic skeleton and engages his Monte Carlo *chef d'orchestre*, Leon Jehin, to provide the flesh and blood of orchestration. In this way they produced his first work, "The Old Eagle," a year or so ago. It has already died a natural death.

enty-two, but she courageously sang two of her favorite remnants from her gilded prima donna career in the "Caro nome" from "Rigoletto" and *Rosina's* "Una voce poco fa" from "The Barber of Seville." There was still enough of her old-time virtuosity, according to the reports that have found their way across the Atlantic, to arouse a degree of enthusiasm that must have sounded in her ears like an echo of bygone triumphs. "How many of the singers of this age and generation of voice devastation," asks one chronicler, "will still be able to sing at sixty?"—to say nothing of seventy-two!

BEFORE the current season opened it was written that the last star the Manhattan made would adorn the Boston Opera House, but the season came and gradually the full complement of singers, and no Mazarin. "Elektra," as Oscar Hammerstein's last sensational spurt, kindled the smouldering spark of genius in Mariette Mazarin and showed what superb achievements were within her reach when she once had been shaken out of the rut of the conventional dramatic soprano repertoire as it was in the beginning, is now and ever shall be.

Had the operatic house of Hammerstein stood she would have been one of the main props this season. As it is she is at Nice. There she has recently strengthened her hold on her public by her personation of the name parts of Mas-

senet's "Grisélidis" and Ernst Reyer's "Salambo" to both of which she has evidently done full justice. One of her associates at Nice was also one of the best of the Manhattan's last newcomers—David Devriès. He has been appearing in both Italian and French operas. He sang the *Count Almaviva* in "The Barber of Seville" the other day.

LATEST advices regarding the lyric season that is being organized as a feature of the festivities that are to celebrate the fiftieth anniversary of Italian consolidation in Rome this year divulge the interesting fact that the primitive beginnings of modern music of the theater will figure on the programs with the Interludes that were performed at Florence in 1589 at the wedding of Ferdinand de Medicis and Christina Lorena. Such composers as Marenzio, Malvezzi and Peri were responsible for the music. There will be given the "Orfeo dolente" of Domenico Belli, the "Aminta du Tasse" and the "Cicalamento delle donne al buco" of Striggio, the "Amfiparnasso" of Vecchi and divers musical comedies of Banchieri of the end of the sixteenth century and the beginning of the seventeenth.

haps the less exacting Polish city, however, will return satisfactory royalties.

Other recent visitors to Warsaw have been Eugène Ysaye and Raoul Pugno, whose four programs of violin and piano-forte sonatas were greeted with delight. One of last year's de Reszke débutantes, Mlle. Alexandrovitch, had her own little triumph as a guest *Juliette* at the Opera. The local symphony orchestra is credited with introducing an interesting novelty by the Lemberg composer Rozycki, a symphonic poem inspired by Stowacki's "An-helli."

CONCERNING a young contralto who, despite her Polish name, can call New York her home town, as America is her native land, the London *Times* had this to say a few days since:

"Marta Wittkowska, an operatic contralto, who gave a concert last night in Æolian Hall, confirmed the favorable impression which she made when she sang in the same hall last June. Her rich, powerful voice came pouring out without any effort, and her highest notes were reached without the scoop that too often accompanies voices which have the range of hers. At present she still shows traces of want of finish, not in her phrasing, which was as accurate in 'Il Segreto' from 'Lucrezia Borgia' as in 'Figlio mio' from 'Il Profeta,' but in her tone, which is still a little 'woolly' in the middle register when she sings softly. But when she has worked more at vocal production and has learned not to be too prodigal of her gifts she ought to have a glorious voice."

LONDON'S Société des Concerts Français, which is industriously promoting familiarity with the French moderns, had Maurice Ravel as the visiting composer at a recent extra chamber concert. He played his Sonatina for piano, also the accompaniments for Mme. Willaume-Laubert in five of his songs, two of them from his "Histoires naturelles" and a pair of "charming epigrammes" to words by Clément Marot. The second of the *epigrammes*, "D'Anne jouant de l'espinette," is described as having a delightful little harpsichord figure. Other features of the same program were Florent Schmitt's "finely conceived" quintet in B Minor for pianoforte and strings and Groolez's "clever if not very original 'Improvisations sur Londres.'" The quotations are from the London *Times*.

The most conspicuous French artist featured in the London season has been Jeanne Raunay, a singer with a style peculiarly her own. Early in the Winter she gave a recital at Æolian Hall. The other evening she carried all before her at one of the Broadwood Concerts at which the instrumental numbers of the program were provided by Elsie Plavfair, the Australian violinist who makes Paris her home, and York Bowen, an English pianist and composer. Mme. Raunay's songs were three by Berlioz—"The Spectre de la Rose," "Absence" and "L'île inconnue"—Gabriel Fauré's "Clair de Lune," Dunaire's "Invitation au voyage," Debussy's "Le Soir" and Bordes's "Dansons la Gigue." This "Dansons la Gigue" effectively works in the refrain of "O weel ma' the keel row."

Mme. Raunay is credited with extraordinary skill and resourcefulness in embodying the spirit of a song. Her first successes were made in opera. Vincent d'Indy's "Fervaa!" at the Brussels Monnaie and the Paris Opéra Comique first won her celebrity. Since then she has sung a varied repertoire of the moderns and classics in Paris and she has been heard likewise at Covent Garden. It seems to be her interpretative power in the smaller song form that is peculiarly distinctive.

THE president of the Congress of the International Society of Musicians to be held this year in London from May 29 to June 3 will be Arthur J. Balfour. Of the Governing Body according to *The Atheneum*, Sir Alexander Mackenzie will be General President; Privy Councillor Dr. Otto von Hase, General Treasurer; and Dr. Charles Maclean, General Secretary. Sir Alexander Mackenzie and Dr. W. H. Cummins will be President and Vice-

(Continued on page 14)

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## ARDENT CHAMPION OF AMERICAN MUSIC

**Carl Tollefsen, Violinist, Finds Quite as Much of Value in Works of Native Composers as in Those of Other Modern Schools and Wonders Why Our Musicians Play Them So Seldom**

I FOUND Carl Tollefsen, violinist and apostle of American music, looking entirely at ease in a brown smoking-jacket, seated at his desk poring over an ancient volume of musical criticisms and articles. The book was a bound volume of a number of separate copies of a musical journal published in England and dating from the beginning of the last century. I followed him with great interest as he pointed out to me a criticism of the old "La Dame Blanche," in which the work was hailed as an example of reprehensible modernity, and a review of a concert at which the violin *chef-d'œuvre* was the then new "Scène de Ballet" of De Bériot. This latter, too, was treated with care, as it was then an example of the daring which the composers of mark showed in their freedom in breaking away from the previous canons, of the art, and the critic rather hesitated to offer an opinion of the work because it was so defiant of previous rules! Now every first-year violin pupil rather sneers at its old-fashioned contents.

"It is rather a far cry to American music and the compositions of those days," said Mr. Tollefsen as he paused a moment to listen to the strains of a new composition by Mrs. H. H. A. Beach, which Mrs. Tollefsen was playing on the piano in the next room, "but I am so interested in furthering American music that I cannot help calling your attention to many things. Here I have a list of such works which I am making in order that I may have at my fingers' ends all compositions suitable for violin, piano or ensemble work, with the hope that I may perform them in the near future."

"I am devoted to the cause of American music and have performed many American compositions at my recitals in Mendelssohn Hall and before the various musical societies. There seems to be a sort of 'Can-any-good-come-out-of-Nazareth' idea prevalent among the musicians of this country toward American music, and though I am not American-born I am going to show my better Americanism by doing what I can to aid the music of my adopted country. David Bispham once wrote me: 'Why don't you prepare some of the chamber music of our native composers and program it at your concerts?' and this I did. I have looked up every composition I could find published, which prior to that time I had known only through the catalogs of the music publishers, and even found many that had not been printed. Two of them, a sonata for violin and piano, by Howard Brockway, and a trio, by Arthur Foote, we prepared and gave before the American Music Society last Spring."

"Other works which Mrs. Tollefsen and

I have tried out, and which ought to be played more often, are the sonatas by Henry Holden Huss, which Theodore Spiering played last year; Arthur Foote, Rubin Goldmark, Mrs. Beach, E. R. Kroe-



Carl and Augusta Schnabel-Tollefsen in Their Brooklyn Studio

ger, Maurice Arnold, Bruno Oscar Klein, Rossiter G. Cole, Joseph Henius and others. Then there are trios by Ad. M. Foerster, Arthur Shepherd, David Stanley Smith and miscellaneous ensemble works by Carl Busch, Edward Burlingame Hill, Campbell-Tipton, Arne Oldberg and others.

"How many musicians even know of these works? I am willing to bet that there are mighty few musicians who can say that they have assisted at the performance of three or four, or even two of these works, in public, and I think that I am safe in making the bet. What is the matter

with the American musician that he will not play the compositions of his compatriots? I find in them quite as much of musical value as I do in any of the modern works of other schools, and the attitude of the musician in general is quite incomprehensible to me.

"Aside from my musical hobbies, I have a live interest in athletics. Mrs. Tollefsen and I forget our music in the Summer and devote ourselves to tennis and attendance at baseball games. My wife has become almost as much of an enthusiast for the Wagner of the ball field as she is for the Wagner of operatic fame. After all, a musician is a better player if he takes an interest in out-of-door life, and I find myself all the better prepared for the Winter's work if I devote my Summers to athletic pursuits."

And then we adjourned to the next room and listened for half an hour to Mme. Tollefsen as she played compositions for piano by many American composers whose works previously had been to me only a name.

A. L. J.

### MISS LETHBRIDGE'S RECITAL

**Greenville (S. C.) Audience Enjoys Playing of English Pianist**

GREENVILLE, S. C., Feb. 6.—In Greenville Female College Auditorium, Dorothy Lethbridge last Friday night delighted a most enthusiastic audience with her magnetic personality and brilliant technic.

This was Miss Lethbridge's first appearance in the State, and there is no doubt that she has made more than good the claims of her manager.

Notwithstanding the length and weight of the program Miss Lethbridge was repeatedly encored, and altogether she has pleased as has no other pianist in many a long day.

The program was as follows:

Organ Toccata and Fugue, D Minor, transcribed for the Piano by Tausig; Bach; 12 Variations, C Minor, Beethoven; Romanze, F Sharp Major, Schumann; Scherzo, E Minor, Mendelssohn; Polonaise, op. 26, No. 2, E Minor, Chopin; Prelude, op. 28, No. 23, F Major, Chopin; Prelude, op. 28, No. 18, F Minor, Chopin; Prelude, op. 28, No. 22, G Minor, Chopin; Valse, op. 70, No. 1, G Flat Major, Chopin; Mazurka, op. 64, No. 4, A Minor, Chopin; Etude, op. 25, No. 12, C Minor, Chopin; Barcarolle, G Major, Rubinstein; Consolation, D Flat Major, Liszt; Tarantelle (Venezia e Napoli), Liszt.

**Florence Mulford with the Boston Festival Orchestra**

Florence Mulford has been engaged to accompany the Boston Festival Orchestra on its Spring tour, under the direction of George W. Stewart. The orchestra will make its first appearance in this tour at Baltimore, on April 17, when it will present "Samson et Dalila."

### Miss Mero's Orchestral Concerts

Yolanda Mero played with the Boston Symphony Orchestra in Albany February 6 and will appear again in Providence, on February 14. She will also make a second appearance with the Theodore Thomas Orchestra in Cleveland on February 20 and the Philadelphia Orchestra March 10 and 11.

## COLLEGE WOMEN HEAR NOTED BOSTON SOLOISTS

**Charles Anthony, Bessie Bell Collier, Mrs. Child and Arthur Foote Appear Before Radcliffe Graduates**

BOSTON, Feb. 6.—The first open meeting of the Radcliffe Musical Association, an organization made up largely of Radcliffe graduates, which was formed this season, was held at Agassiz House, Cambridge, last Tuesday evening, the artists being Charles Anthony, pianist, Bertha Cushing Child, contralto, Bessie Bell Collier, violinist and Arthur Foote, pianist, with John H. Densmore accompanist. The program was as follows:

Mr. Anthony, Prelude and Fugue, E. Minor, (Mendelssohn); Prelude, No. 25 (Chopin); "Reflets Dans L'Eau" (Debussy); Mrs. Child, "La Mer" (Debussy); "Lied" (César Franck); "La Cloche" (Saint-Saëns); "The Lamb" and "Laughing Song"; John H. Densmore, "The Field O' Ballyclare" and "In the Dark" (Mabel W. Daniels); Miss Collier and Mr. Foote, Ballade in F Minor (Arthur Foote); Miss Collier and Mr. Anthony, Sonata for Violin and Piano (Richard Strauss).

The association is made up of Radcliffe graduates and others connected with the college, and the purpose is to work along lines parallel to those of the Harvard Musical Association. The scope of the work will be similar in many respects to that of the older organization. Meetings for the members will be held each month during the season and there will be one open meeting. Mrs. Charles W. Eliot, wife of the president emeritus of Harvard, is president and Mrs. Walter R. Spalding, head of the music department, at Harvard and Radcliffe, is treasurer. The other officers are secretary, Ethel Dodd; vice-president, Caroline Humphrey, and the directors are: Mable W. Daniels, Mary Phillips Webster and Mabel Osborne. The special guests of the evening last week were officers of the Harvard Musical Association and there were also present many of the professors of Radcliffe and Harvard.

D. L. L.

### Mr. Klamroth Discovers a New Tenor

Wilfried Klamroth, the New York teacher of singing, is happy over the discovery of a new voice in his studio. The object of Mr. Klamroth's enthusiasm is Enrico Areson, an American tenor who has had considerable operatic experience, both at Dal Verme, in Milan, and with the Boston Opera Company. Mr. Areson sings high E flat with ease and in a manner to astound the severest critics. Mr. Klamroth predicts big things for him.

### Sebastian Schlesinger's Concert

A charity concert was given on January 23 in the concert hall of the Cercle de la Méditerranée, in Nice, by Sebastian Schlesinger, the composer. Mes. Berthe-Merol, Kate Cambon and Messrs. Jaume and Rouard, of the Grand Opera, were the assisting artists. The program included a number of Mr. Schlesinger's own compositions as well as songs by Verdi, Massenet, Saint-Saëns, Delibes and Meyerbeer.

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

President, respectively, of the English Committee.

In addition to the meetings, lectures and so forth there will be a historical chamber music concert; an orchestral concert, with the Queen's Hall Orchestra, at Queen's Hall; a chamber concert of modern English music; a concert by the Huddersfield Choral Society of 300 voices and a concert at Queen's Hall with the London Symphony Orchestra. Performances will also be given at Westminster Cathedral of early English church music. Arrangements are being made, too, for an opera performance at Covent Garden.

BRITISH musical folk are overjoyed at the enthusiastic reception accorded Sir Alexander Mackenzie's cantata "The Sun-God's Return," in Vienna last month. "The Sun-God's Return" is fine music, modern, powerful, dramatic, yet melodious," remarked one Vienna musician. "This last trait distinguishes it favorably from much modern German work. The orchestration shows particular skill. If English musicians have anything more as good as this and 'The Dream of Gerontius,' which we heard in this hall four years ago, Vienna is keen to hear it." After the performance Sir Alexander was banqueted at the Vienna Sing-Akademie.

Observing that British composers, as such, have from time to time been made

very welcome in Germany and Vienna, the *Pall Mall Gazette* recalls that "Sir George Smart was received as an honored guest of Beethoven; Sterndale Bennett, in his young days, was most generously received and encouraged by Schumann; and in our own day Sir Edward Elgar has been similarly honored by the musicians of the Fatherland. On the whole, however, our musicians are not lionized abroad as foreign musicians are here. \* \* \* When one nation's musicians visit another nation they go as ambassadors of the cause of humanity and their success is a contribution to international friendliness."

POTTED opera at the Palladium in London began with "Tannhäuser." For the leading rôles in this initial experiment with "condensed grand opera" Thomas Beecham chose Edith Evans, Lewys James, Arthur Wynn and Harry Reynolds. "Carmen," "Lohengrin," "Faust" and possibly "The Tales of Hoffmann" are to be similarly compressed into small doses for a public that has proved unresponsive to Mr. Beecham's more retentive schemes for educating it to a critical appreciation of the lyric drama. Unresponsive, that is, from the impresario's standpoint. The critics have replied to his denunciations of the London public with suggestions to the effect that had there been less of the amateurish element in his productions there would have been more allurements in the novelties he offered. J. L. H.

## STUDYING THE "SACRIFICE"

## Constantino Makes Progress in Learning Rôle in English

Boston, Feb. 6.—Constantino, the tenor of the Boston Opera House, is enjoying hugely the study of Converse's new opera, "The Sacrifice," in English. During a call at Constantino's apartments one day last week he read portions of the score in English to the *MUSICAL AMERICA* representative and showed that he has made great progress in his study of the language. His diction is clear and pleasing. In speaking of the music of "The Sacrifice" Mr. Constantino expresses the greatest satisfaction and says that it is one of the most beautiful operas he has ever studied.

The soprano and baritone parts in "The Sacrifice" will probably be taken by Alice Nielsen and Ramon Blanchart and the

opera will probably be produced before the close of this month.

Constantino has almost entirely recovered from the painful injuries he received at the third performance in "The Girl of the Golden West" when he was thrown from a horse on which he was riding in the third act. The scars on his body and legs give ample evidence that the accident might have had far more serious results in the shape of broken bones, which would have meant no more appearances for the popular tenor this season. D. L. L.

## Clarence Eddy Gives Recitals in Cleveland, O., and Saginaw, Mich.

Both Saginaw, Mich., and Cleveland, O., have recently been favored with organ playing by Clarence Eddy, the New York organist. Mr. Eddy was heard in the former city on January 15, at the Audito-

rium. He fully justified the reputation that had preceded him, for he played with unexampled finish and beauty. His program was a long and varied one and contained Mr. Eddy's own splendid arrangement of Schubert's "Am Meer," Foote's B Minor Nocturne, Frysinger's "Benediction Nuptiale," Hollins's "Springtime," Johnston's "Evensong" and much else of interest. The player's complete mastery of his instrument made his hearers wish that his visits might be more frequent.

Mr. Eddy visited Cleveland, O., on January 17, on which occasion he dedicated the new organ in Engineers' Hall. He played Bach's G Minor Fugue and pieces by Guilman, Clérabault, Rogers, Couperin and Bonnet in his very best style and at his hands the new organ revealed all its capabilities.

## POUGHKEEPSIE'S ORCHESTRA

## Edith Chapman Gould Soloist at Society's Fifteenth Concert

POUGHKEEPSIE, N. Y., Feb. 4.—The Poughkeepsie Symphony Society gave its fifteenth concert at the Collingwood Opera House on Monday night. The orchestra numbered fifty-five players, and rendered, under the direction of William Lyon Dobbs, an interesting program in a delightful manner. The society was assisted by Mrs. Edith Chapman Gould, soprano, and May Josephine Wiethan, accompanist; also Alvin Kirchner, Joseph Heindl, Edward Hess, Cesare Addimando and Otto Pfannkuchen, from New York. That these concerts are appreciated in Poughkeepsie is evidenced by the sale of seats, everything being sold out completely. The program was as follows:

Overture to "Ilka," Waltzes: "Woodland Dreams," "Peer Gynt Suite," "Einzugsmarsch der Bojaren," "La Rose," "Swan," "Recollections of Tannhäuser," "Gems from the Manhattan." The songs were: "La Belle du Roi," "Blue Bell," "I Know a Lovely Garden," and "Wind and Lyre."

## TRIBUTE OF AN ARTIST TO HIS DEAD FRIEND

THE speech of Maurice Renaud at the Gilbert memorial concert has been taken down and reproduced by an admirer. This characteristic and unusual address is worth repeating in full. M. Renaud said, in French:

"The organizers of this matinée have insistently begged me to say a few words to the brilliant audience which their successful efforts have gathered here this afternoon. If ever I have felt diffident and been deeply moved before my audience it is at this moment. I would infinitely prefer to perform the most difficult task in my repertoire rather than to make this speech. It reassures me, however, to realize the small value, almost the uselessness, of my words.

"I do not need to convince you, since this great hall is full. I do not need to charm you, since you are to hear my colleagues perform this afternoon's program. I have only to thank you, and that I can do without preparation, without study, without harmoniously constructed phrases, simply letting my feelings, my heart, speak.

"I do not wish in any way to sadden this artistic feast, this touching tribute. Whatever I may feel, I will not speak of him, of that great artist whose memory we are honoring to-day, and whose personality, ever present with us, has filled this hall.

"I will not speak of him, and yet, if I let myself go, if I dared tell you all I feel and think, of my sense of personal loss, the timidity for which I earlier excused myself would vanish instantly and

## ILLUSTRATES WISDOM OF SINGING ENGLISH

## David Bispham Convinces Private Audience in New York of Value of Making Words Understandable

David Bispham, the baritone, gave a lecture on "Singing in English" and a recital at the Master Music Studios, One Hundred and Eighth Street and Broadway, recently. The audience, which came by invitation only, was most representative and inspired Mr. Bispham to do some of his best work. His program consisted of an aria from McCoy's "Cave Man," a work in which Mr. Bispham created the title rôle, and Florida's "Paolella," an opera which Mr. Bispham was largely instrumental in making successful in Cincinnati in the early Fall. In addition to this he recited "King Robert of Sicily" to the musical setting by Rossiter G. Cole. Harry M. Gilbert, Mr. Bispham's regular accompanist, presided at the piano in a most satisfactory manner.

No man has been more assiduous in the campaign for the presentation of vocal works in English than has Mr. Bispham; and his short talk preceding the program presented most forcibly to the audience some very trenchant reasons why the English language should come into its own in the musical as well as in the literary field. Mr. Bispham was especially happy in his manner of presenting his ideas and made his arguments most convincing.

He has never been in better voice, and his dramatic portrayal of the aria from the "Cave Man" was remarkable. As a reciter to music Mr. Bispham has no peer in this country, and his "King Robert of Sicily" was given in a manner already familiar to the music-lovers of America.

This recital was but one of a series given by noted artists before the pupils and patrons of the Master Music Studios.

words of affection and admiration would crowd to my lips.

"I refrain, however, and it is the thought of him which makes me do so. His modesty would have shrunk from such public praise, his friendly smile would have faded from his face at the first word of grief, at the slightest shade of sadness.

"What is the use of speaking of him? You are here because you knew him. You knew him, so you admired him, and, better still, you loved him.

"I will just say a heartfelt thank you. Thank you for him, for his loved ones, for the committee, and for his great artistic family, whose true friendship shows itself once more so eloquently to-day.

"Thank you, all of you, from the bottom of our hearts, from the bottom of my heart."



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## MAKING LEAP FROM VAUDEVILLE TO THE LATEST STRAUSS OPERA

LONDON, Jan. 14.—Edyth Walker, the famous American soprano who made such a success here as *Elektra*, is now appearing twice each day at the new Palladium. As this variety theater seats more than 5,000 and has been crowded at nearly every performance, Miss Walker has sung to an average of 10,000 persons daily. When I called at the Hyde Park Hotel last Sunday afternoon I found the diva in the midst of friends presiding at what she called "a real German tea." I had come for an interview, but felt that I had been enticed into a pleasant company in order that I might be made to forget my object. Not to be so easily turned aside I instituted inquiries about her vaudeville experience and whether it was true that she received \$3,750 a week for four weeks at the Palladium.

"Did you think my salary had been inflated for press purposes?" Miss Walker divined my thought. "As a matter of fact I do get that sum. I was approached by the Palladium management about three months ago and I steadily refused to consider any offer from them. But the price was steadily increased with each refusal until I really felt there was no resisting. That is how you find me appearing at such a large figure."

"I feel just as nervous going out to sing to these audiences as I ever did in opera, and two appearances of ten minutes each take nearly all my day, for I have to make up and don a costume in the afternoon, then home to tea and back to the theater to repeat the procedure."

"And will you accept further engagements in vaudeville?"

"I cannot for some time, as I must sing the title rôle of Strauss's 'Rosenkavalier' February 15 in Hamburg, after which I have work which will keep me in Germany for some time."

Miss Walker showed me some large colored prints of her costumes in the much-talked-of opera. She will appear in five different costumes and, although taking the part of *Octavian*, will not always be dressed in masculine attire. Miss Walker says that "Der Rosenkavalier" is "really a comic opera, full of comical situations and at times rather naughty. But," she adds, "it also has great lyric beauty and some lovely waltz melodies. *Octavian* is written for a soprano voice of my type, a voice of 'dark' quality. The trio in the third act is the finest part of the whole opera."

"Strauss himself expressed that opinion in Munich at a supper party at which I was present three weeks ago. A duet in the



Edyth Walker, the Famous American Operatic Soprano, Who Has Been Singing in Vaudeville in London and Who Is to Create the Rôle of "Octavian" in the Hamburg Production of "Der Rosenkavalier"

second act is also very charming and grateful for the singers. I have not yet

rehearsed it, so can say nothing of the orchestration, but I must not forget to say that there is plenty of chorus work of a not too simple sort."

EMERSON WHITHORNE.

## Edyth Walker III

LONDON, Jan. 28.—Owing to a severe attack of influenza Edyth Walker has been compelled to postpone until Monday, April 10, the final week of her vaudeville engagement at the Palladium. E. W.

## Music's Effect Upon Boswell

[From the London Chronicle.]

Boswell had a good deal more feeling for music than Dr. Johnson and suffered at his master's hands. Once in a moment of expansiveness he told Johnson that music "affected him" to such a degree as to agitate his nerves most painfully, producing alternative sensations of pathetic dejection, so that he was ready to shed tears, and of daring resolution, so that he was inclined to rush into the thickest of the battle.

"Sir," replied Johnson, "I should never hear it at all if it made me such a fool."

On his present tour of Great Britain with his band Sousa is playing an arrangement made by Dan Godfrey of Richard Strauss's "Till Eulenspiegel."

## NOT IN THE BLOOD

Mary Garden Says Anglo-Saxons Cannot Produce Race of Opera Composers

"I don't believe in opera in English," said Mary Garden in a recent interview in the *New York Times*. "I never have believed in it and I don't believe that I ever shall believe in it. Of course, I'm willing to be convinced. You see, in the first place, I think that all music dramas should be sung in the language in which they are written; well, that makes it impossible to sing anything in the current repertoire in English, doesn't it?"

"Well, then, the only hope for opera in English, so far as I can see it, lies in America or England producing a race of composers, and they haven't it in them. It isn't in the blood. Composition needs Latin blood or something akin to it—nothing Anglo-Saxon or American. The American man hasn't it in him to produce great music—not yet at least, and I doubt if any of us alive to-day will hear a great work written to a libretto in our own language."

"Now, I am going to sing in Victor Herbert's 'Natoma' in spite of what I have just told you, because I don't want to have it said that I have done anything to hinder what is now generally called 'the cause.' For the first time a work by a composer who may be regarded as American is to be given a chance with the best singers, with a great orchestra, and a great conductor in the leading opera house in America—perhaps the leading opera house anywhere."

"It seems to me that everybody ought to put his shoulder to this kind of a wheel and set it moving. I shall be the most pleased of anybody if 'Natoma' proves a success and paves the way for the successful production of other American works. Of course, 'Natoma' is not exactly what may be regarded as a 'grand opera.' It is not music, like 'Tristan' for instance. It is more like the lighter operas-comique which are heard in Paris, but it possesses much melodic charm, and it may please the public. I shall sing it, and I shall sing it in English and try to do it just as well as I have tried to do *Salomé* and *Thaïs* and *Mélisande*."

## Russian Dancers Make Sensation in Louisville

LOUISVILLE, Jan. 28.—With one exception, the most notable audience that ever gathered in a Louisville playhouse was brought together on last Tuesday evening to see the performance of Pavlova and Mordkin and the Russian ballet troupe. Such was the success of the engagement in every particular that negotiations are pending for a return. H. P.

## Louise Homer's Narrow Escape

Louise Homer, the contralto, had a narrow escape from serious injury while she was standing in the wings at the Metropolitan Opera House on Thursday afternoon of last week, waiting to go on as *Erda* in "Das Rheingold." A heavy piece of wood dropped from the flies, knocked off her hat and grazed her shoulder as it fell to the floor. Had the block struck her squarely it would probably have fractured her skull.

## Mrs. Conried Leaves Big Estate to Son

The will, of Mrs. Augusta Conried, widow of Heinrich Conried, which was filed in New York, January 25 in the Surrogate's office by her brother, Frederick W. Sperling, one of her executors, leaves to her son, Richard G. Conried, all her household furniture and other effects, a specific legacy of \$350,000, and in addition the residue of her estate after legacies have been paid. He is also appointed executor with Mr. Sperling.

Hugo Heermann, the violinist, was soloist of the last Strinsky concert in Berlin.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

FROM C. W. Thompson & Co., of Boston, comes a cycle of "Eight Songs of Child Life" entitled "The Little Past." The words of the pieces are by Josephine Preston Peabody, and the musical setting has been furnished by William Spencer Jones. Many of the verses are undeniably clever, notably those of "The Busy Child," "Late," "Concerning Love," and the "Green Singing Book" and "Early." Little need be said of the music, except that it is of appropriate simplicity and is not without melodic daintiness.

W. OTTO MIESSNER, who returned not long since from study in Berlin, and whose Overture was produced at the Connorsville, Indiana, Festival, is the composer of four songs called "Four Love Rhymes," words by Ricarda Huch, with English translations by Shirley M. K. Gaudell.

Certain features of these songs hold the attention in a more than casual way. While in a general way they reflect the style of the modern song, as established by Strauss, they have in some cases mood qualities of their own, and show a harmonic sense of a high order.

The first of the songs, "If," is not up to the standard of the others, and might advantageously have been omitted. The type of melody in eighth notes, beginning with the second half of the first count in the bar, and leading to notes of longer duration at the second bar, has had its day, and is not clamoring for rehabilitation. It is also unfortunate that the important and high melodic notes should fall upon words like "in," "this," and "that."

The case is different with the other three songs. These represent an artistic achievement much more complete. Both the second and the third, "The Moon and I," and "You," are to some extent individual in their emotional quality. This is more especially the case with the latter, which departs further than the other from the modern Teutonic scheme.

It is in the fourth song, "Rejected," that the composer shows himself at his best. Here he has made use of the most modern of harmonic effects, but always with logic and clearness. The song has much richness and warmth and true beauty. The composer's intuition for the subtle and authentic use of truly modern harmony rises in this song to a point that commands attention. The melodic phrases of the songs are, in general, of considerable beauty, although it may be thought that the composer will profit by withdrawing somewhat from the prevalent vocal management of the modern German song in favor of melodies more characteristic, simple and self-sufficient in outline.

TWO new piano compositions by Arthur Bergh exhibit qualities of charm and ingenuity. One is a "Barcarolle" in D flat, which, without departing from the traditional essentials of the barcarolle, still presents qualities of novelty and originality which make it a good addition to the field.

While this composition preserves the effects of rhythm and color appropriate to a barcarolle, its melody is, nevertheless, in the nature of a love song. The composer makes ingenious and always lucid use of modern harmony. His effects are simply obtained, and the work is simple in construction throughout, and easy to play.

The second composition is called "A Portrait" and is marked *allegro capriccioso*. At first appearance this looks like nothing more than a novel and jaunty little piece. On closer acquaintance, however, it is found to have qualities of noteworthy originality, and of unusual freshness and charm. Its melodies are sparkling and spontaneous, and of much charm in their harmonic treatment. The middle section is, to be sure, a little Griegish, which, in view of Mr. Bergh's Norse origin several generations back, comes with better grace than it might from another.

"A Portrait" may be recommended as a

\*THE LITTLE PAST. By Wm. Spencer Jones. Price, \$1.00 net. Boston, C. W. Thompson & Co.  
†FOUR LOVE RHYMES. By W. Otto Miessner. Price, 75 cents. Clayton F. Summy Co., Chicago.  
‡PIANO COMPOSITIONS, Opus 14. By Arthur Bergh. 1. "Barcarolle." Price 50 cents. 2. "A Portrait." Price 60 cents. Oliver Ditson Company, New York.

graceful and comparatively simple work of much fancy.

FROM the greatest English composer, Sir Edward Elgar, Novello & Co., London, give out two new songs, "Twilight" and "The Torch." A new composition from this composer is awaited with anxiety and, judging by his past work, one may expect something notable. The two songs under consideration are decidedly disappointing and will achieve neither distinction nor popularity. "Twilight" is a beautiful poem by Albert Parker, but Elgar has entirely missed the spirit of it. It is dull and uninteresting, and is utterly wanting in melodic line.

"The Torch" is a folk-song of Eastern Europe and is more satisfactory than "Twilight" from a melodic standpoint. It is, however, not distinguished by any element of novel effect in harmony or structure, and gives but little opportunity to the singer. The piano part is somewhat interesting, but entirely unoriginal.

### New Books on Music

IN last week's issue of MUSICAL AMERICA reference was made to Henry Gaines Hawn's remarkable volume, "Diction for Singers." Mr. Hawn, according to his own statement, has sought to make the work "suggestive rather than pedagogical." He has also endeavored to show that expression in singing may be actually interpretative of the text. "It is the Wagnerian idea," he says in the preface, "made applicable to the individual student and to the everyday ballad."

Mr. Hawn begins his book with a discussion of the popular misuse of the word "diction." This is "the elocutionary part of vocal music. The study of it gives a clear enunciation and correct pronunciation in song, but its usefulness does not end here, nor must we allow the word to be narrowed down to apply to these elementary departments of the voice in song and speech. \* \* \* Diction means more even than elocution, for the use of the text cannot be the same in song as in speech, but the two arts can be so blended that good diction is the result."

After this follows a singularly interesting discussion and illustration of the proper way to sing the line, "Thine eyes so blue and tender." Mr. Hawn insists that too much stress laid on the consonants in singing would interfere with beauty of tone and give the delivery a stilted, affected character \* \* \* "which is worse than a sluggish disregard of consonants." In the course of the chapter, the author explores the fact that many teachers exact that such words as "so" and "ago" are to be pronounced as "so-o" and "agoo-o"; also, the fact that many singers are in the habit of adding more syllables to a word than are actually in it.

Mr. Hawn related in MUSICAL AMERICA last week that many composers are in the habit of providing musical settings that do not accord with the character of the sentence treated. In this book he has given many illuminating examples of this practice as well as of the habit of disregarding the correspondence between verbal and musical phrases.

Detailed consideration of every chapter of this admirable work would require far more space than can be conveniently afforded for the purpose. Suffice it say that the author has given an exceptionally interesting treatment of the subject of elocution, from its emotional as well as mechanical standpoint. He has taken various poetic lines and has shown on what word or syllable accentuation or the reverse is necessary, and he has fully illustrated in an examination of certain songs just what minute dynamic gradations are necessary at every point of the music, because of the emotional significance of the text.

No one with reasonable intelligence who reads through even a small part of this book can fail to become a convert to Mr. Hawn's ideals.

\*TWILIGHT. Song by Sir Edward Elgar. Published by Novello & Co., London, England. Price, 2 s. net.  
†THE TORCH. Song by Sir Edward Elgar. Published by Novello & Co., London, England. Price, 2 s. net.  
‡"DICTION FOR SINGERS." By Henry Gaines Hawn. Cloth, 133 pages. F. Tennyson Nee Company, New York, Boston, Chicago.

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## FRIENDS OF CONSTANTINO HONOR HIM AT BANQUET

Boston Opera House Tenor Pays Tribute to Appreciation of the Arts in America

BOSTON, Feb. 6.—About twenty-five Italian and other friends of Constantino, the leading tenor of the Boston Opera House, gave him a complimentary dinner at the Hotel Touraine last Thursday evening. Dr. G. Faillace said a few words of compliment to the distinguished guest of the evening and then introduced Dr. E. A. Scalzilli, who spoke of the warm regard every Italian has for their sister country, Spain, the native land of Constantino, because Spain has given liberally to the art and literature of the world from ancient times to the present day. He paid homage to Mr. Constantino, because he is a true interpreter of the Italian music, belonging as he does to the Latin race.

Constantino replied, expressing his appreciation of the kindness of his many friends in arranging the dinner which will always remain in his memory. He said that he loves the Italian art, his family, his native land of Spain and the Italian composers to whom he is indebted for so much that is beautiful and artistic in music. He drank to the happiness and prosperity of the United States because it has done so much for the advancement of all the arts. Spanish and Italian national airs were played and the after-dinner speaking included many interesting stories and anecdotes by Constantino.

Those present included Florencio Constantino, Dr. G. Faillace, Judge F. Leveroni, Dr. E. A. Scalzilli, Dr. G. De Amazaga, Dr. G. Carbone, D. G. Cericolo, E. Everett Marden, Joseph A. DiPesa, Dante D. DeCain, H. Della Donne, P. Amaru, A. Ciccone, L. Carbone, A. A. Badaracco, C. Bruin, Dr. L. C. Morelli, N. Crespa, P. Narducci, A. Cuga-Arguella, Franc Villar, A. Montesanti, F. N. Ciccone, D. L. Loomis of MUSICAL AMERICA. D. L. L.

### Pupil of Victor Harris Chosen

The Lafayette Avenue Presbyterian Church of Brooklyn, one of the most important churches in that borough, and of which the organist and musical director is John Hyatt Brewer, has just engaged for the position of bass soloist Edwin O. Swain, a young baritone and for two years a pupil of Victor Harris. There were over forty applicants for this position. Mr. Swain, who came here originally from Indiana, has a voice of great beauty and sings with excellent art.

The Russian composer Ippolitoff-Ivanoff's new opera, "The Betrayal," had its premiere in Moscow recently.

A monument to Edouard Lalo, the composer, will be unveiled next Summer at Lille, where he was born.

## She's Only Five Years Old, But How Little Rene Reiss Can Dance—And Wasn't Her Party The Happiest Ever!



Mme. Cavallazzi's Dancing Class in the Metropolitan Opera Ballet School Gathered at Party Given by Rene Reiss, Daughter of Albert Reiss, of the Metropolitan Company.

RENE REISS, daughter of Albert Reiss, tenor of the Metropolitan Opera Company, and the most famous *Mime* in the world, is just five years old and she celebrated her arrival at that advanced age by giving a party on the roof stage of the Metropolitan at the end of last month. Little Miss Reiss, who is shown in the picture seated on the lap of Mme. Cavallazzi, who conducts the Metropolitan's ballet school, invited the whole of this year's class of thirty-five dancers to be her guests and treated them to ice-cream and cake and other delectables and also joined with the class of which she is a member, in some of the daintiest dances those fortunate enough to be present thought they had ever seen.

Mme. Cavallazzi has declared that the quickness and ease with which American girls acquire the art of dancing are astonishing and certainly the pupils who danced at Rene Reiss's party displayed an amazing amount of grace and agility. At least ten of them have attained such proficiency that Mr. Gatti-Casazza has already engaged them for the Metropolitan ballet and eight others are eligible as soon as a place can be made for them. Miss Rene herself did some solo dances at her party, and if she isn't a *premiere danseuse* at the Opera when she gets just a few years older than those who saw her are poor judges of budding talent. Rene has such power of pretty mimicry and she displays such captivating graces that she charms everybody completely. She says she hopes to be not only a dancer, but a



Little Miss Reiss and Her Teacher Mme. Cavallazzi

singer in opera as well when she grows up. Father Reiss was, of course, one of those at the party, and a proud father he was, too, and with good reason. Incidentally, he talked to Sylvester Rawling, the music critic of the *Evening World*, about his own work and about how he came to build up his conception of *Mime*, which every lover of the "Ring" dramas admires as a perfect work of art.

"I do not think I deserve to be credited with any special genius because of my doing of the things you critics are kind enough to say I do well," he said, "because they come naturally to me. Before I was a singer I was an actor. Almost anybody could do the stuttering young man in 'The Bartered Bride' or the *Witch* in 'Hänsel und Gretel,' which you mention, because they are so inevitable. *Mime* and *David* in 'Die Meistersinger' are more difficult, and in the latter it is essential that one should sing as well as act the part. In this respect I am changing my views about *Mime*. I believe it is not necessary to make him sing always so badly. Nothing will be lost, and, perhaps, something will be gained by drawing away from his monotonously cracked and harsh tones.

"Before I ever sang *Mime* I thought his character out and started in with a clearly defined conception of him in outline, but in outline only. The details I have been filling in ever since. Something new flashes across my consciousness while I am portraying him on the stage, and I follow the inspiration. I readily assimilate any spontaneous new thought that occurs to me. Therefore I never get tired of him. Besides, it is to *Mime* really that I owe whatever measure of success in life I may have achieved.

"The necessary dwarfing of the body and the grotesque distortions of the figure for the portrayal of *Mime* are very trying. It takes me five days to recover from a performance of 'Siegfried.' When I come off the stage the spell is still upon me and I feel no fatigue. The next day I am sore, the second day much sorer and stiff in all my joints, and, strange to say, on the third day I am in agony. On the fourth day I begin to feel better, and on the fifth day I gradually limber up until I am fully recovered. But isn't it strange that on the third day after I should suffer most?"

The Bach Choir of London has received permission to give Bach's "Passion According to St. Matthew," with orchestra, in Westminster Abbey this month.

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New York, February 11, 1911

### DOES IT PAY TO ADVERTISE?

The question of advertising is a serious problem, even to those who not only, in a general sense, readily admit the value of advertising, but are prepared to spend large sums of money upon it. There is not only the selection of the best mediums, but the preparation of the matter, which is coming more and more to be recognized as a business belonging to experts.

It is no wonder, therefore, that it is a problem to many musicians, teachers and others engaged in musical work, whether it would pay them to advertise in a paper like MUSICAL AMERICA.

This gives us the opportunity to state that the publishers and editors, from the very start, recognized that in order to offer to advertisers a medium which could produce results, it was necessary to reach the homes of people of fair means, sufficiently interested in music to buy tickets for entertainments, and to give their children at least some musical education. To make a paper interesting only to professional people would mean to issue a publication where the advertisements would be read by people engaged in the same business as the advertisers, but not by the general musical public. A musical paper which is read by the profession alone may be able to flatter the vanity of professionals who advertise, but cannot aid them to secure remunerative engagements or pupils.

That MUSICAL AMERICA has reached a point where it can produce results is shown by the increasing number of those who readily testify to its value as an advertising medium. Among the many communications in regard to this, we beg to print the following from Henry L. Mason, a man of high standing in Boston, who occupies an official position with the Mason & Hamlin Company, one of the leading and most distinguished piano manufacturing concerns in the country. Mr. Mason has had charge of the Artistic Department of the house, in which work he has been pre-eminently successful.

Mr. Mason's letter is as follows:

Boston, January 31, 1911.

THE MUSICAL AMERICA CO.,  
505 Fifth Ave., New York.  
Gentlemen:

I want to renew my advertising contract with you in MUSICAL AMERICA for "Opera Stories," if you please, for three months more. You may be interested to know that the actual cash results obtained from my advertisement with you not only warrant this renewal of contract, but have been highly satisfactory to me. The advertisement has brought me orders from all over the United States, from Canada, Mexico, Hawaii, West Indies and Europe.

Very truly yours,  
(Signed) HENRY L. MASON.

The book to which Mr. Mason refers in his letter is a neat pamphlet, illustrated with portraits of a number of artists of renown, containing a condensed but graphic description of the plots of all the well-known operas. It is exactly what anybody wants who is going to hear an opera which they have not heard before, or who desires to refresh the memory with regard to the plot

and story of an opera they are about to hear and so are not compelled, during the performance, in a dim light, to refer to a libretto. The book has met with great favor, so that it is already in the fourth edition, a result which Mr. Mason admits is largely due to the advertising which he has done in MUSICAL AMERICA.

This brings us to another point, namely, that in order that an advertisement in any paper may produce results, it must be of something which the readers of that paper want, and, furthermore, the advertisement itself must be so worded and displayed, as to attract attention. Many advertisements fail, not because the mediums in which they are inserted are not efficient, but simply because the matter advertised neither attracts the reader's attention nor appeals to him.

The bona fide circulation of MUSICAL AMERICA, which is to-day larger than that of all its competitors combined, is not only of such volume, but of such a pre-eminently high character, that it will produce results whenever the advertiser has something to advertise which the readers of the paper require, and frames his advertisement in such a manner as to be attractive.

In line with Mr. Mason's kindly acknowledgment of the value of this paper as an advertising medium, we have received from some of the leading managers testimonials to the effect that they have been enabled to make a number of engagements for their artists through their advertising in this paper, while many teachers have readily testified to the fact that they have secured a number of pupils through their advertising in MUSICAL AMERICA.

### AN OVERWORKED AMERICANISM

A notable program of works by American composers was given by the Minneapolis Orchestra on January 22. The program of this concert was given in MUSICAL AMERICA in the issue of February 4.

Writing in the *Minneapolis Journal* subsequent to this concert, Stuart Maclean falls upon a thought, apparently regarded by himself as a discovery, which has been expressed upon many occasions during the last ten years by those who have devoted themselves to the study of American music.

This thought strikes at the heart of a misconception concerning American music, which is entertained by many who do not go far enough in their understanding of the situation.

Mr. Maclean writes:

The further one listened to the program the more one was conscious of its individual quality, and the more led to the conclusion that while we have been regretful that there is no school of distinctive American music, there has been an actual evolution in this direction and one that in some way we have missed recognizing.

The italics are the editor's.

This conclusion of Mr. Maclean's is based upon the hearing of works which draw in no way upon folk-songs in America. He does not find it possible to analyze at once the quality which gives the distinctive character, but he recognizes that this music could not have been produced by Germans, Scandinavians, French, Russians, or Italians, and, it may be added, to make the argument more inclusive, presumably not by Chinese or Hottentots.

Students of American composition who have been in correspondence with Europeans upon the subject have been much struck by the way in which foreigners have commented upon the striking national individuality of various American works which have been sent them—compositions, as in the above case, not drawing upon any folk-songs of America.

The whole matter seems to rest upon the fact that Americans are inside of their own music and outside of the music of other nations. When some new Russian or French work comes along it has a characteristic national tang which Americans immediately perceive. They see it from outside and get a perspective on it.

American music is created out of their own spirit. They are in the midst of it and cannot see the forest for the trees. Until they are waked up to self-consciousness in this matter by the words of those who are giving it genuinely serious thought, Americans will not be in a position to perceive that they are overlooking something because of its very nearness and intimacy.

This is one reason for the value of giving strong programs of works by Americans. It compels people, as it compels Mr. Maclean, to recognize that while they have been wasting regrets upon the chimerical supposition that there was no distinctive American music, a lively progress in this direction has been effecting itself and one which, in some way, they have "missed recognizing."

### FEDERATION COMPETITORS

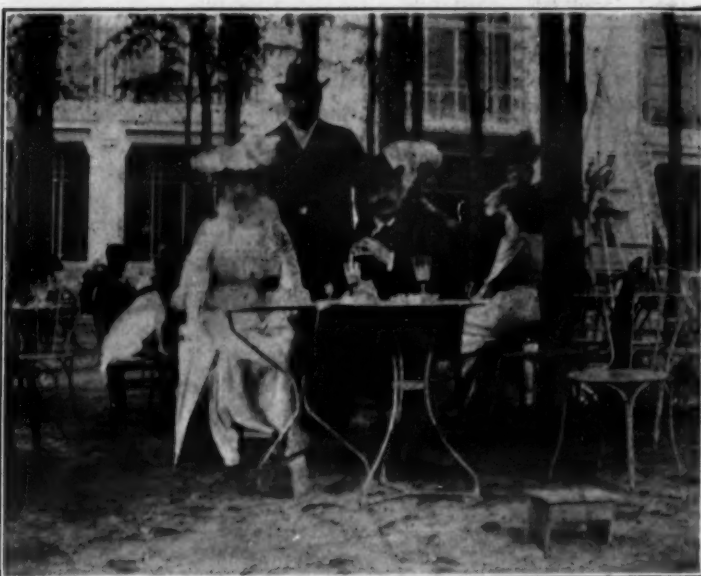
As is usual in such matters, a certain amount of impatience has been manifested on the part of those who have submitted compositions in the National Federation of Musical Clubs Prize Competition.

MUSICAL AMERICA published last week a letter from one of these signing himself "One of the Victims," who felt that the judging of the works was proceeding at too slow a rate.

The composers in such a competition must bear a number of things in mind—the distances between the judges is very great, in this case, an entire breadth of the continent, and the judges are very busy men, generously giving valuable time and thought to this work. The proper critical examination of any serious work, especially a chamber music work or orchestral score, requires much time, and when the number of works is multiplied, as in the case of such a competition, it is only with the greatest difficulty that the judges can complete their work at all.

The competitors may be assured, as MUSICAL AMERICA is authorized to announce, that the chairman of the committee will return all manuscripts to owners as quickly as they are received from the judges.

### PERSONALITIES



Operatic Celebrities at Mont Doré

This interesting group, photographed at Mont Doré in Paris, shows Mme. Adelina Patti, Edouard de Reszke and Jean de Reszke, who met one another accidentally in the famous Paris cabaret where Bohemians love to gather.

**Macmillen**—Francis Macmillen is a great swimmer. It is one of the few sports he is able to participate in by reason of the care he must perforce give his hands.

**Elman**—Mischa Elman, the violinist, celebrated the twentieth anniversary of his birth on January 28 last.

**Garden**—Mary Garden says that all the talk of the difficulty of singing from the Metropolitan Opera House stage is foolish. She had never sung there until the first performance in the current engagement of the Chicago Opera Company. "I had always considered the Paris Opéra the place of places for a voice," she said afterward, "but the Metropolitan is now my ideal."

**Scharwenka**—Xaver Scharwenka, the pianist, is known as a keen wit, and it is said that those who brave his prowess in this respect habitually fare badly.

**Lehmann**—"Never again!" said Liza Lehmann when an interviewer asked her what she thought of her first tour of America this season. Mme. Lehmann was stunned by the tremendous distances which make the barn-storming of a coast-to-coast tour so difficult. But she also admitted that there had been inspiration in the tour and that she intended composing a series of songs with our "wonderful" Western prairies as the theme.

**Mascagni**—Once Mascagni was asked: "What is your most vivid recollection of the days when you and Puccini were roommates and fellow-students at Milan in 1883?" "Some beans which we cooked and devoured together in the only receptacle possible to us at that time, in view of our finances, viz.: a wash basin," was the reply.

**Destinn**—It is a fact not generally known that Emmy Destinn, of the Metropolitan Opera, is a playwright. She had a play produced three years ago in Prague. "Some of my friends say that in me a good dramatic author was lost in a singer," said Miss Destinn recently, "but I dare say if I had given up my life to writing dramas they would have said that a good singer was lost by the doing of it."

**Strauss**—Richard Strauss, the composer, according to a Vienna newspaper, went up in a balloon recently with Lieutenant Freude at Nünchritz, near Risa; remained in the clouds for nearly five hours and landed at Glogau enthusiastic over the experience. The composer's wife made the air trip with him.

**Herbert**—Victor Herbert recently told a newspaper man his methods in composing: "I always compose standing up. I usually seat myself at the piano and play for a while to get myself into the mood. Then I go over to the desk and write my music. I generally write until I am so tired that I have to sit down or until Mrs. Herbert calls me for meals. I write often all day and sometimes well into the night. And I always smoke good, big cigars. It concentrates my mind. In fact, I don't believe I could compose without them."

**Smirnoff**—Dimitri Smirnoff, the new Russian tenor of the Metropolitan Opera House, is in private life an enthusiastic sportsman and particularly fond of yachting, hunting and automobiles. He is a graduate in law of the University of Moscow.



## ELEANOR SPENCER'S DEBUT IN BERLIN

American Pianist Proves Her Artistic Mettle in Concert with Philharmonic Orchestra—Arthur Van Eweyk's Popularity in Germany Again Demonstrated—Albert Niemann's Eightieth Birthday

BERLIN, Jan. 17.—It is always agreeable to be able to speak of a genuine success of a young artist and it becomes a particularly great pleasure to be justified in commenting on the success of an American



Eleanor Spencer, American Pianist, Who Has Just Won Distinguished Success in Berlin

artist in Berlin. Such was the privilege on Saturday evening when Eleanor Spencer, the former "child wonder," of Chicago, I believe, gave her first concert in the much feared and often maligned German metropolis. Miss Spencer played an interesting program composed of the concerto in C Minor of Beethoven, the Concerto in A Minor, Schumann, and the Andante and Polonaise of Chopin, being assisted by the Philharmonic Orchestra.

In contradistinction to most young pianists Miss Spencer achieved her greatest success with Beethoven and Schumann and not with Chopin. Her interpretation of the Beethoven concerto was so full (if the use of a German word may be pardoned) of *Stimmung* that one was inclined to believe that a mature pianist and musician sat at the piano and not a girl in the bloom of her youth. Rarely do we hear the Berlin Philharmonic play with such devotedness and serious intent as on Saturday evening. The soloist seemed to inspire both conductor (Dr. Kunwald) and orchestra to give of their best. Miss Spencer comes from the Leschetizky school, which is evident in her touch, the fluency of her technique and her dynamic treatment of a composition. She showed her mettle in Schumann also. Beethoven has come to be considered as international property, whereas a Schumann number, in spite of international popularity, has ever retained certain German characteristics. And it is here, in the non-observance of these peculiarities, that many excellent non-German artists fall below the standard in their interpretation of Schumann. It was all the more surprising, therefore, that this young American artist should grasp the atmosphere of a Schumann composition with such intimate understanding.

Although on the same evening Humperdinck's "Königskinder" had its premiere at the Royal Opera, Miss Spencer still drew a fairly large audience and the impulsive and prolonged applause left no doubt as to her success. Miss Spencer has been engaged to play with the London Symphony Orchestra under Nikisch in June.

### A Novel Nikisch Concert

This season's sixth Philharmonic concert under Arthur Nikisch was the event at the Philharmonic on Monday evening. Two soloists had been engaged, both of whom are exceptional artists—Sergei Kusse-

witzky, contra bass, and Henri Casadesus, viola d'amore. The program included the overture to Mozart's "Le Nozze di Figaro" and the same composer's concerto in A Major for contrabass and orchestra; "Brigg Fair," an English rhapsody for orchestra by F. Delius, played for the first time in Berlin; the Symphonie Concertante in D Major for viola d'amore and contrabass with stringed orchestra, by B. Lortz, and the symphony "Harold en Italie," by Hector Berlioz.

It must be confessed that the two solo pieces which we heard were absolutely inappropriate, inasmuch as the hall of the Philharmonic is entirely too large for such delicate compositions, especially when the solos are played by contrabass and viola instead of violoncello and violin. Sergei Kussewitzky is one of the most able contrabass players of the present day and Casadesus fully deserves the wide reputation which he enjoys. But, artists as they are, they cannot pass beyond the limitations of their instruments.

The rhapsody of Delius proved of interest, in view of its odd character, but did not call forth more than courteous applause. The simplicity of the composition tends to tire the audience. Quite different was the effect produced by the Berlioz Symphony. The wealth of melody, the inventive genius which is here displayed was bound to stir an audience to the height of enthusiasm. All the numbers of the program had been artistically prepared by the conscientious conductor, who came in for a great share of the general applause.

### Arthur Van Eweyk's Return

The large attendance at Arthur van Eweyk's first Berlin concert, after his return from America, bore evidence of the Dutch-American singer's great popularity in Germany. Mr. van Eweyk's program was devoted exclusively to Schubert, Schumann and Loewe. It was interesting to notice the evolution of the artist's voice and his manner of tone production in the course of the evening. As is frequently the case with the heavier voices, van Eweyk's sonorous bass baritone was not so flexible in the beginning of the evening as later. How the singer progressed from song to song and now—without ever forcing—he eventually brought his voice under the most absolute control represented a very clever and instructive illustration of the art of singing, from which all vocal students present might have profited. The singer's interpretative talent is undoubtedly by this time well known in America, so that our readers have an idea as to how Mr. van Eweyk's renditions were appreciated by the vast audience. Mr. van Eweyk never sings at random. There is always a distinct idea back of his interpretations which is sure to elicit interest even where opinions as to it may differ.

On Sunday, January 15, Albert Niemann, the greatest dramatic tenor whom Germany has known, celebrated his eightieth birthday in his Berlin home, hale and hearty as of old and surrounded by his friends and many of his former colleagues. Lili Lehmann acted as hostess for her old companion in art, and with Mathilde Malinger and Lola Berth toasted the octogenarian, whose fame in song will never be forgotten. Many Americans will remember Niemann's wonderful *Tristan* and *Tannhäuser*. He went to America in 1885 and created the deepest impression upon all opera lovers when he appeared with Lili Lehmann under the admirable Anton Seidl as conductor.

Humperdinck's "Königskinder" has not met with the same success in the Berlin Royal Opera as in New York. The effect which this first performance produced was pleasurable. But nowhere do we find any feeling akin to enthusiastic admiration. The critics are very far from giving the work unstinted praise, although it is generally felt that the composition was hard to estimate at its full value because of the rather medieval libretto. That which represented characteristic Humper-

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dinck music is unstintingly admired. But at the same time it is claimed that these characteristics are shown to far better advantage in "Hänsel und Gretel."

Gemma Bellicioni, the Italian prima donna, will arrive in Berlin during next week for the purpose of entering negotiations with a syndicate which has for its object the founding of a new conservatory of music of which the singer is to be the manager. O. P. JACOB.

### OLIVE MEAD QUARTET

#### Mendelssohn, Schumann and Mozart Program at New York Concert

Mendelssohn's Quartet in E Flat, Schumann's in A Major and a Mozart duet for violin and viola were the offerings at the concert of the Olive Mead Quartet in Mendelssohn Hall, New York, on Wednesday evening of last week. It cannot be said that these works exemplified the utmost judiciousness in program making, for the Mendelssohn is frankly uninteresting for all its constructive finish, and the duet is one of those things that make one skeptical about Weingartner's schemes for a return to Mozart. More vivid and bloodless stuff has not been played here in a long time.

The Schumann work shone brightly by contrast and yet it is by no means equal to certain other chamber works of the composer. There is great beauty in the adagio, however, and there is not a little to commend in the rest. The players were at their best most of the evening and the duet was capably played by Miss Mead and Miss North, a slight flatness of intonation on the part of the former being about the only flaw. The audience was of fair size and disposed to applause.

Harold Bauer recently scored a new success with Beethoven's "Emperor" Concerto in Antwerp.

### TENNYSON AND STRAUSS

#### Deeply Impressive Reading of "Enoch Arden" by Max Heinrich

The event of the evening at the meeting of the Thursday Musical Club of New York, at the residence of Mrs. John MacArthur, No. 346 West Eighty-fourth street, New York, on Thursday evening, February 2, was the reading of Tennyson's "Enoch Arden" by Max Heinrich to Richard Strauss's music, which was played by Mrs. MacArthur. The program was opened by Mrs. Frederick W. Gunther, who sang a number of songs by Beach, Ries and Schindler. The Schindler "Fairy Song," with its style of distinguished delicacy and refinement, was sung with much sympathy by Mrs. Gunther and the accompaniments were well played by Mrs. Whitman.

Mr. Heinrich, by his reading of the Tennyson poem, made an impression which was nothing less than profound. By artistic means entirely simple but overwhelmingly human he stirred the emotions of his hearers to an extraordinary pitch. A hearing of this reading by Mr. Heinrich was like passing through a life experience.

Mrs. MacArthur's music rooms were filled with a brilliant and appreciative audience.

A committee at The Hague and Scheveningen is trying to raise \$900,000 to erect a Richard Wagner Theater at Scheveningen, modeled on the Bayreuth Festival house and the Prince Regent Theater in Munich, for Summer and Winter festivals.

Otto Marák, the Bohemian tenor, has abruptly left the Berlin Komische Oper because of "differences" with Director Hans Gregor.

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BY ARTHUR L. JUDSON

"THEY also serve who sit and wait," but if these slightly changed words of the old poet are applied to accompanists and orchestral concertmasters who desire and deserve public recognition for their work, it is safe to affirm that the sitting and waiting will become extraordinarily tiresome. There are no two classes of musicians of whom more is demanded than of the professional accompanist and the concertmaster of a great symphony orchestra, and just as truly there are no two classes of players who get so little applause. Both classes must be thorough musicians "from the ground up," both must be expert technicians, both must, in a measure, be responsible for the difference between a good and a bad rendition of a work and both must have the patience of Job.

Take, for example, the case of Theodore Spiering, the concertmaster of the New York Philharmonic. Long before he accepted his present position he was known as an artist of parts throughout Europe and America, and as the leading spirit in a string quartet which was to the West what the Kneisel Quartet has been to the East. When he came to New York from Berlin he found a string section composed of excellent material, but which at first was extremely ragged in its ensemble and which lacked spirit, *esprit de corps*. In one year that string section developed into a splendidly unanimous body, a single unit in place of a number of warring individualities. It is a great lesson in the subordination of personal preferences to hear the first violin section of the Philharmonic follow, even anticipate, the wishes of Mr. Mahler and, moreover, do it as if the work were enjoyable and not mere routine.

Those who heard Mr. Spiering play the incidental solo in Strauss's "Heldenleben" recently were amazed at the way in which it was done. Difficulties seemed to vanish and the musical idea was paramount. And this was but one of the many occasions for the display of excellent work on Mr. Spiering's part. I have seen the orchestral musicians crane their necks to observe how he did it, and many times have I heard commendation from the players themselves, but public recognition, through the papers, has been strangely wanting. I

here and now, give my meed of justly deserved praise to Theodore Spiering, musician and artist, but more than that, a great concertmaster.

Then consider the poor accompanist! Take Charles Gilbert Spross (as one of many) whom I heard play as accompanist for a so-called artist whose work was torture, almost; and yet he made it very nearly presentable. The real accompanist covers up badly played, or sung, phrases here and there, encourages the performer to greater efforts when necessary, pulls through many a bad recital, and then is treated with a "Mr. Spross accompanied" notice in the review of the papers. It seems to me that it would be truer sometimes to make a long critique of the accompanist's playing and then in one line at the end say: "Miss So-and-So sang."

I know an accompanist who is a thorough musician, a composer, a marvelous technician, who is engaged by a great prima donna. When a new song is studied he tells her how to sing it and makes her do it; when a concert is given he literally directs her singing from his seat at the piano, and yet I doubt if he ever gets more than three words in each review. I once saw this same man save the singer from an absolute breakdown before a great audience. At the end of the composition the prima donna bowed in a condescending manner which indicated to the audience that she was ready to receive the applause which was her just due, and surely enough the audience took the cue and the applause fairly shook the roof. Knowing that the aria would have been a fiasco without the timely aid of the accompanist I watched him as the prima donna graciously received the homage of the multitude. He stood by the piano smiling in an ironical way with a disgusted look on his face.

The audience had been listening not to the conception of the singer, but to the ideas of the accompanist; all the singer contributed was a voice, a gorgeous dress, a gracious stage presence, a great name and several mistakes. For her services the prima donna received at least \$1,000, was fairly deluged with flowers and had column after column in every newspaper the next morning. The accompanist got his check for twenty-five dollars as his share. Who wouldn't be an accompanist?

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Juvia O. Hull, who was formerly very well known as a New York concert and church singer, is at present distinguishing herself by her excellent work as teacher of voice and director of the Meadville Oratorio Society, Meadville, Pa. Until recently Miss Hull was director of the Meadville Conservatory of Music, a post which she filled with the utmost success and distinction for ten years. She has conducted the Oratorio Society for the past three years and has brought it to a rare state of efficiency, a fact which has been freely acknowledged by singers of the rank of Carl Dufft, Ion Jackson, Agnes Kimball, Jonn Barnes Wells, Ethel Crane and others, who have paid high tribute to Miss Hull's abilities.

Miss Hull also directs the choir of Christ Church, which contains thirty-five members and is celebrated as the finest in the entire diocese.

**Nicaragua President Rescues Stranded Opera Troupe**

PORT LIMON, Costa Rica, Feb. 3.—The Boichet Opera Company, which has been stranded here, is to be rescued by President Juan J. Estrada of Nicaragua. President Estrada yesterday invited the troupe to take passage for Nicaragua and give there a number of performances under governmental patronage. The offer was accepted with alacrity.

**Catholic University to Establish a School of Music**

WASHINGTON, D. C., Feb. 6.—Plans are under discussion for the establishing and building of a School of Music in connection with the Catholic University of America here. The present music department is under the direction of Rev. Abel Gabert. W. H.

**SULLI PUPILS HEARD**

Three of Them Win Favor at Musicale Given in Bridgeport

BRIDGEPORT, CONN., Feb. 6.—The dance form in music was exemplified by the Wednesday afternoon club members last week at the Stratfield, the program being arranged and the musicale directed by Mrs. Frederick M. Card. The hall was filled to its capacity and the enthusiasm of the auditors knew no bounds at the finish of the aria from "La Traviata," Verdi, by Mrs. Lena Mason-Barnes. Her voice, of rare sweetness and brilliancy, and her singing disclosed the excellent method of Maestro Giorgio Sulli, her teacher. Besides her solo she was heard in two duets, "Estudiantina" and "Venetian Boat Song," with Mabel Bump, whose voice is a contralto of warmth and richness.

Mrs. Lealia Joel-Hulse made her last appearance here for some time. She is to be the soloist of the Russian Symphony Orchestra on a five months' tour and will make her first appearance with them at Carnegie Hall, New York City, on February 16. Mrs. Hulse is the soloist of the Rutgers Church of New York.

**Christine Miller Honored by New York Society**

Christine Miller was last week re-engaged by the Oratorio Society of New York City for an "Elijah" performance on March 29. This engagement is the result of Miss Miller's great success in "The Messiah" with this society during last Christmas week. It is seldom that any singer is so honored by this prominent chorus. Miss Miller's work is receiving just such recognition in many other cities and re-engagements are invariably made where she has once appeared. Boston, Mass., honors this Pittsburg singer by an engagement this week in Symphony Hall with the Apollo Club, and the following day Miss Miller gives a recital at Worcester, Mass., before the Friday Morning Club.

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## LONDON'S WEALTH OF GOOD CONCERTS

Hearing for American Composer—  
Maggie Teyte and Kreisler  
in Recital

LONDON, Jan. 21.—Maggie Teyte sang the "Jewel Song," from "Faust," and a new song of Tosti's called "Never" at the Chappell Ballad Concert last Saturday. She was, as usual, rewarded by tremendous applause, which goes to show that the general tone of the ballad concert is tending upward, for certainly Miss Teyte is all that is artistic. And this encouraging sign is the gradual appearance on the programs of a much more serious style of music.

Fritz Kreisler drew an audience which filled Queen's Hall, Monday afternoon, when the famous violinist played the Beethoven and Elgar concertos. The composer of the latter conducted, and other numbers were his lullaby, "In Hammersbach," and Saint-Saëns's "Introduction and Rondo Capriccioso" for violin and orchestra. It is hardly necessary to state that Mr. Kreisler played altogether beautifully or that the audience was enthusiastic. Perhaps London was at first slow in recognizing Kreisler's art, but now it has fully awakened to his greatness.

Professor Müller-Reuter, conductor of the Krefeld Orchestra, took charge of the London Symphony organization the same evening. In Beethoven's "Eroica" symphony, Berlioz's "Benvenuto Cellini," Delius's "Paris," and "Till Eulenspiegel," Strauss, the conductor was alike at his ease, and obtained clear and vital readings of these varied works. His Beethoven was sound, his Berlioz very brilliant, while the Strauss and Delius works were to him most sympathetic art works, as his conducting showed. Elena Gerhardt was the soloist of the occasion, and her singing was on the same high level as ever. She chose the ariette from Weber's setting of "Lalla Rookh" for one item, and sang it beautifully. Even more interesting was her work in four songs by Hugo Wolf, and her idea of that glorious song, "Der Freund," was a high light of a very brilliant program. She was obliged to give two encores to an enthusiastic and large audience.

Hélène Martini is a singer who will go very far, for she possesses a lovely voice and is an artist in every sense. Tuesday evening she made her London debut, and it can be truthfully called a decided success, in spite of very evident nervousness and an accompanist somewhat lacking in tonal discretion. Without doubt Miss Martini's *Genre* is the serious song, and, barring slight defect in her breathing, which causes her to cut the ends of her phrases, she gives really beautiful readings.

## EVA MYLOTT'S SERIES OF CANADIAN SUCCESSES



Miss Mylott in Halifax

EVA MYLOTT, the Australian contralto, has just returned to New York from a tour of Canada, during which she appeared at Ottawa, Montreal, Quebec, Halifax, Wolfville, Sackville and Kentville and achieved marked success in each town. At Halifax she sang under the auspices of the Ladies' Musical Club, and the rich,

mellow beauty of her voice, together with its range and its expressiveness, stirred the deep delight of the critics. Her diction in English, Italian, French and German music was warmly commended. At Quebec Miss Mylott appeared as soloist with a quartet and here too she sang right into the hearts of her hearers.

Landon Ronald devoted his program to modern foreign composers at his second concert with the New Symphony Orchestra, Wednesday evening. The program follows:

New Symphonic Poem, "The Mystic Trumpeter" (first performance in London), F. S. Converse; Concerto for Piano in A Minor, Grieg, Jacob Lortat; Suite, "Esquisses Caucasiennes," Ippolitow-Iwanow; Prelude, "L'Après-midi d'un Faune," Debussy; Scherzo, "L'Apprenti Sorcier," Dukas.

Mr. Converse, the American composer represented, whose symphonic poem deals with Whitman's fine poem, has a fine technic of the orchestra. He also has invention and plenty of ideas, and in spite of a certain lack of coherence, his work aroused interest among London musicians and critics, who are eager to know more of this talented composer.

In many years I have not heard a more self-conscious pianist than Mr. Lortat. Indeed, although master of a good technic, so far as scales and octaves go, he is so busy raising his hands to prodigious heights that he has no time to produce a proper and full tone either in singing or chord passages. His pedalling is dry, a rare fault in this epoch of over-pedalling. However, he produced a good effect in Grieg's grateful concerto, even if he was at times sentimental to a degree. He was recalled and played Liszt's "Campanella," where again he showed too agile fingers,

and missed the dynamic qualities absolutely. The Suite by Ippolitow-Iwanow is banal and so cheap in its content as to require no consideration.

Mr. Ronald gave a charming rendition of Debussy's "L'Après-midi d'un Faune," and his conducting of Dukas's clever work was replete with esprit and humor.

At the eleventh concert of the Société des Concerts Français, a new piano quintet by Florent Schmidt made a decidedly good impression.

Miss Walker is still singing at the Palladium, and it is understood she will also appear in the tabloid form of opera to be produced there January 30.

EMERSON WHITHORNE.

## Reed Miller Wins Favor as Rubinstein Club's Soloist in Washington

WASHINGTON, D. C., Jan. 30.—The most important local musical event was the first evening concert of the Rubinstein Club, a women's chorus of about 200 voices, under the direction of Mrs. A. M. Blair. The society had as its soloists Reed Miller, tenor, and Richard Lorleberg, cellist, of this city. The beautiful quality of Mr. Miller's voice was at once recognized by the audience, which compelled him to respond to several encores. His program numbers included "A Couplet" (Tschai-kowsky), an aria from "Pagliacci," "Zueignung" (Strauss), "Spielerei" (Eisler), "Zwei Strauss" (Kaun) and "Daheim" (Kaun).

Mr. Lorleberg played "Albumbblatt" (Henriques), "Guitarre" (Moszkowski) and "Siciliano" (Pergolesi). The choral work reflected much credit upon the musical director.

W. H.

## American Girl Pianist Weds in London

LONDON, Jan. 28.—Winifred Hunter, the pianist, daughter of Mrs. Flora Hunter, of Indianapolis, became the wife here to-day of William Orten Tewson, a newspaper man who was for some time private secretary to the late Cecil Rhodes.

## MADRID HAS RICH SEASON OF OPERA

Symphony Orchestra Under Arbos  
Also Presents Admirable  
Programs

Madrid, Jan. 25.—The opera season has proceeded brilliantly with the following artists: Tenors, Vinas, Stracciari, Zena-tello, Tegonni, Rousselière, Anselmi and Grassi; sopranos, Graziela Pareto, Ruszkowska, Gagliardi, Brozia, Kruceniski and Grazioli; mezzo-sopranos, Adela Blasco, Carlotta Bruzzi, Guerrini and Maria Gay; dramatic sopranos, Beatriz Villar and Matilde Lerma; baritones, Gualdoni, Chailis, Jami, and basso, Pieralli. Miss Wheeler, an American, has won a brilliant success here.

In addition to a first performance of a Spanish opera, "Don Alvaro," by Del Campo, such operas as "Orfeo," "Aida," "Otello," "Rigoletto," "Manon," "Africaine," "Bohème," "Lucia," "Tosca," "Samson," "Tristan," "Cristo," of Bianetti, "La Wally," and the "Ring" cycle, have been given.

The Madrid Symphony Orchestra, an organization of Spanish players to the number of 100, Fernandez Arbos, director, and which ranks among the best orchestras of the world, is presenting exceptionally interesting programs. At the exposition of National Fine Arts the orchestra won the highest prize in a program of Spanish compositions. The competition was severe and several excellent organizations performed.

Senor Arbos is now in London and will remain there until March conducting the London Symphony Orchestra in several concerts. He will return in April to direct the Madrid Orchestra in a tour of fifty concerts through Spain and Portugal. In July he expects to take the organization to London and in August and September will fill a season at San Sebastian. To do this he has had to refuse a profitable South American engagement. In October he will go to St. Petersburg and Moscow to conduct several concerts of Spanish works.

Moritz Rosenthal lately gave four concerts at the Comedy Theater presenting programs of extraordinary interest. He obtained a great success. His tour also included Barcelona and Bilbao.

An Austrian pianist, Adolfo Borschke, appeared here in a recital after being much heralded, but failed to make a favorable impression.

A recent recital of considerable interest was given by Joaquin Malats, the Spanish pianist. He played six numbers of the suite "Iberia" with wonderful success. He excels in his delicacy of playing and a legato tone.

Carmen Perez, a young girl of sixteen, who won the first piano prize at the National Conservatory, has been playing with much success. Striking features of her work are her freedom and temperament.

José Maria Bustinduy, professor at the Atenas Conservatory, has been rewarded with the order of St. Salvador by King George of Greece, for his activities at that institution.

Y.

## Augusta Cottlow to Play in Frankfurt Again

FRANKFURT A/M, GERMANY, Jan. 26.—As a result of her recent sensational success here Augusta Cottlow, the American pianist, has been re-engaged for two concerts on March 13 and 16, these concerts being part of the Liszt celebration that will take place in this city.

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### WHO KILLED "SWAMP ROBIN?"

AN interesting, and apparently hitherto overlooked chapter in history of the making of American music is to be found in the correspondence of Sidney Lanier, whose genius in the end turned to letters instead of to music. The author of the "Marshes of Glynn" is said to have been the best flute player of his time in the United States. In one of his letters to a friend occurs the following:

"Perhaps the most complete triumph I ever had was on last Sunday evening, when I played before an audience of a half dozen or more of cultivated people. When I had given Blackbird and the Swamp Robin the house rose at me. Miss Fletcher declared that I was not only the founder of a school of music, but the founder of American music; that hitherto all American compositions had been only German music done over, but that these were at once American, un-German, classic, passionate, poetic and beautiful; that I belonged to the advance guard, which must expect to struggle, but which could not fail to succeed, with a hundred other things, finally closing with a fervent expression of good wishes, in which all the company joined with such unanimity and fervor that I was in a state of embarrassment, which thou mayest imagine.

I wrote her a note the next day, desiring to make some more articulate response than blushes to her recognition and I have a lovely note from her in reply."

This is Miss Fletcher's note:  
"MR. LANIER:—Once more I am your debtor for a bit of music; your note written is like your note played. If our sincere appreciation could in any degree make slight return for the delight you gave us I assure you that our happiness is increased.

"Your flute gave me that for which I had ceased to hope—true American music—and awakened in my heart a feeling of patriotism that I never knew before. Indeed, to put it strongly, America did not seem to be my home except of necessity; my bread and clothes and work were here and when my soul hungered and thirsted for the divine inspiration of music I had to turn away to other lands and worship, as it were, in a foreign tongue. But when your Swamp Robin came upon the wings of melody and piped again his simple lay he also

"Sang of what the world will be  
When the years have passed away"  
and I found worship in my native land and tongue.

"May God bless your gifts a thousand-fold. Sincerely your friend,  
Nov. 14, 1873. "ALICE C. FLETCHER."

### AMERICAN PROGRAM BY TONKUNSTLER SOCIETY

An Encouraging Performance in Brooklyn of Serious Works by Native Composers

An interesting program of works by American composers was given by the Tonkünstler Society of Brooklyn at Memorial Hall in that city on the evening of Wednesday, February 1. The artists were Carl H. Tollefsen, violinist; Auguste Schnabel-Tollefsen, piano; Willy Lamping, violoncello; Bernice Case, soprano, and Caroline Taylor, accompanist. The following program was given:

Howard Brockway, Sonata for Violin and Piano, Carl H. Tollefsen, violin; Mme. Auguste Schnabel-Tollefsen, piano. Songs for Soprano, G. W. Chadwick, "Before the Dawn"; E. A. MacDowell, "Slumber Song"; Noel Johnson, "Gray Days"; H. H. A. Beach, "The Years at the Spring"; Bernice Case; Arthur Foote, Trio No. 2 for Piano, Violin, and Violoncello, Mme. Schnabel-Tollefsen, Mr. Tollefsen and Mr. Lamping.

The Tonkünstler meetings have long held a high place in Brooklyn musical life, and the introduction of such a progressive innovation as a program of American works was found not to shatter in any way the dignified traditions of the society. Mr. and Mrs. Tollefsen have been making a particular study of American works and are examining all the American chamber music, especially trios, which they can find.

Both of the chamber works on the program had been very thoroughly studied during a period of over a year, and were excellently presented. The Brockway Sonata had been subjected to greater study and received, perhaps, the most finished performance. The audience, however, appeared to prefer somewhat the Foote work. The audience manifested interest in every movement of the two works and required the artists continually to acknowledge its applause.

Miss Case has a very pleasing voice and her songs were much enjoyed; as an encore, she gave a song by Mary Turner Salter.

The concert is a step in the right direction in respect to gaining serious hearings of American work, and should lead to similar programs and the performance of more recently composed works.

### Mrs. Frederick Hellar Returns from Western Tour

Mrs. Frederick Hellar, who has been concertizing in the West, returned Saturday to sing for the Kansas banquet, at the Waldorf-Astoria. The guests of honor were Hon. Woodrow Wilson, Hamilton Mabie and the Hon. Thomas Berridge, of London. Mrs. Hellar charmed everyone, and was forced to respond to several encores. Owing to a charm of personality and a naturally beautiful voice, Mrs. Hellar has acquired quite a following among the musicians of New York, and will be busy this month with private musicales and concerts.

### AMERICAN FOR BAYREUTH

Gertrude Rennyson Again Honored by Invitation to Sing at Festival

Gertrude Rennyson upon her sudden return to America last week found her invitation from Siegfried Wagner to again participate in the Bayreuth Festival this coming Summer. Miss Rennyson, it will be remembered, sang with marked success the *Elsa* in "Lohengrin" at the last Bayreuth performances of 1909, and has the distinction of being the first American to sing that rôle in Bayreuth since Mme. Nordica.

### French Composers Who Are Also Able Pianists

The famous French musicians Gabriel Fauré, Vidal Thomé, Bourgault-Ducoudray and Bériot, although not known as concert pianists, were exquisite performers upon that instrument. At the height of his career Saint-Saëns was considered by many as the best pianist in France. Massenet could easily have been successful as a concert artist. Among other French musicians and composers who have been unusually fine pianists are Dubois, Gigout, Guilmant, Chaminade, Holmès, Marsick, the violinist Taffanel, the flutist Salmon, the 'cellist Messager, the opera director and composer of light operas d'Indy, Debussy and Pierné.—*The Etude*.

### Mr. and Mrs. Reed Miller Entertain

Reed Miller, tenor, has been having the busiest season of his career. Though he had an exceptional number of dates in January, he will sing fully as many times in February, having been engaged already for Brockton, Mass., on February 10; Concord, N. H., on the fifteenth; Cleveland, O., on the twenty-eighth, and in many other places. After his recent appearance with the Handel and Haydn Society, in Boston, he was immediately re-engaged to sing the tenor solos in Haydn's "Creation" with that organization.

On Friday evening of last week Mr. and Mrs. Miller entertained at their apartment for Lillian Strickland, the talented Southern composer. Among those present were Mme. Jomelli, Albert Mildenberg, David Bispham, Frank Croxton, Robert Hosea and others.

### Mme. Alda and Dethier in Milwaukee

MILWAUKEE, Jan. 30.—A gala concert was given at the Deutscher Club, one of the most exclusive organizations in Milwaukee, on January 26, by Frances Alda, soprano, and Edouard Dethier, the brilliant Belgian violin virtuoso. It was Mme. Alda's first appearance in Milwaukee, and her success was of the most emphatic sort. Mr. Dethier played in his usual unexceptionable manner.

Richard Strauss recently made his first trip in a balloon.

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## MASSAGING MOUTH AS AID TO DICTION

**Basil Ruysdael, Basso of Metropolitan Opera Company, Tried It Once with Success—The Genuine Bass Voice Becoming Rarer and Rarer**

**B**ASIL RUYSDAEL, the new basso of the Metropolitan Opera Company, has no fear of passing a few hours every day amid thick clouds of tobacco smoke. The very idea of such a thing is enough to make the average singer hold up his hands in horror, but to Mr. Ruysdael the fumes of a cigar have no terrors. When you enter his apartments at the Hotel Navarre and encounter the dense purple atmosphere you feel instinctively like inquiring whether, after all, you have not mistaken the room. When you find out the contrary your next impulse is to inquire in astonishment if this reckless smoking is not a mortal transgression for one who depends on his vocal apparatus for his livelihood. Mr. Ruysdael quickly reassures you.

"I smoke a cigar regularly twice a day, one in the afternoon and another after dinner in the evening. Afraid of it? Nonsense, not a bit. The very idea is foolish. Why, the fact is that the organs of the human voice can stand more abuse than any other part of the body. Look what they have to undergo—talking, singing, shouting, all sorts of things. And the best part of it is that the vocal cords generally seem to manage to recover in a short time from the strains put on them. When I was a boy I used to yell and cheer myself hoarse at football games. This always passed off very quickly and I never felt any ill effects later. Similarly, cigar smoking never causes me any trouble to-day.

"It is not true that the shouting of American boys causes them to lose the chance of becoming good singers when they grow up. All children, I have noticed, are in the habit of doing the same thing when they are playing. I may even add that those in this country play much more sensibly than those in Germany. Why, you can see children hopping around in the streets there in the most meaningless fashion. If you ask them what they are playing they do not know; they are just 'amusing themselves.' And I assure you it is the most footless kind of amusement. The way that one really does injure the voice is by forcing it in singing.

"The genuine bass voice seems to be becoming rarer and rarer. There are very few to-day able to do what a basso should be able to do, namely, to sing downward in a crescendo. Sopranos, contraltos, tenors and baritones, you see, increase the volume of tone from the lower extreme of the voice upward in quite the reverse order from what the basso is obliged to

do. Wagner has, however, disregarded this part of the basso's nature and *tragen*, in 'Götterdämmerung,' has to sing very high notes with full power. Excessive singing of this kind is bound to do some harm. Moreover, the character of some of



Basil Ruysdael

the intervals *Hagen* has to sing is such as to make clear enunciation of the text a very difficult, not to say almost impossible thing.

"Clear diction is a matter they insist upon in Germany. If your words are not intelligible they will treat you as we treat those afflicted with a tremolo. Smoothness of legato and pure beauty of tone they are willing to overlook in favor of

understanding what they are listening to. When I first sang over there I had some trouble in this respect, and it was Friedrichs, a well-known old actor in Berlin, who helped me to improve my German diction. I was cast to sing *Sarastro* in the 'Magic Flute,' and found in the spoken dialogue at one point a sequence of words that were of the greatest difficulty to pronounce clearly. For weeks I practised on the delivery of these three or four words and eventually succeeded. I have discovered that we Americans are in the habit of speaking too much with our mouths perfectly stiff. I was advised by Friedrichs to massage my tongue and the muscles about the lips. I did so most industriously every day and in a few months found no trouble in doing what had previously seemed almost impossible to me. I have kept notices written about me when I first appeared in October and of my later ones in December and March. In the first my diction was condemned as poor. The second time it was praised as very good and the third as excellent. When I made my debut here one critic wrote that at last it was possible to understand what *Hunding* was singing about."

## MCCORMACK IN PROVIDENCE

**Irish Tenor Aply Assisted by Nina Dimitrieff and Felix Fox**

**PROVIDENCE, Feb. 2.**—One of the biggest musical events of the season here took place in Infantry Hall last evening when John McCormack, the Irish tenor of the Chicago and Boston opera companies, made his first appearance in Rhode Island. He was assisted by Mme. Nina Dimitrieff, the Russian soprano, Felix Fox, of Boston, pianist, and Gene Ware and Spencer Clay, accompanists. Mr. McCormack was in excellent voice and his ballads were rendered with a beautiful tone, pure and sweet, which brought forth thunderous applause after each group on the program. He consented to encores, singing an Irish melody in each instance. He also sang an aria from Puccini's "La Bohème," which was marked for its brilliancy, especially in the high tones.

Mme. Dimitrieff equally shared the honors with the tenor and proved to be a singer far above the average of those now on the concert stage. All her selections were given in a most artistic manner and she was recalled again and again. She responded to two encores after her delightful rendering of Debussy's "Mandoline." She sang in several languages and her English pronunciation was especially clear. After Hadley's "The Rose Leaves Are Falling," sung in English, she gave as an encore a Russian folk song, which she sang with great depth of feeling.

Felix Fox, pianist, who has been heard here before on several occasions, opened the concert with a group of Chopin selections, which he played with fine spirit and understanding and later was heard to advantage in Liszt's "Mephisto Waltz."

Infantry Hall was crowded to the doors, every seat being taken and a large number obliged to stand.

G. F. H.

## Volpe Orchestra to Advance Another American Composition

Alexander Heinemann, the *lieder* singer, will be the soloist at the third subscription concert of the Volpe Symphony Society, Arnold Volpe, conductor, at Carnegie Hall, Sunday afternoon, February 12.

The program, as in the case of the earlier concerts of the season, will contain an American novelty. At the forthcoming concert this will be the "Domain of Hurakan," by Arthur Farwell, which is based on a fragment of Central American Indian legend, which tells that "Hurakan, the mighty wind, passed over the waters and called forth the earth." From Hurakan is derived the English word hurricane. The work is developed from two Indian melodies of a highly rhythmic nature, which are very freely treated. The score is dedicated to Professor Engelbert Humperdinck.

Harry L. Link has resigned as accompanist of the Schubert choir of York, Pa., owing to his classes in piano instruction requiring all his time. There were numerous applicants for the vacancy, which has been filled by the appointment of Miss Emma Bosshart, organist of St. Matthews' Lutheran Church of that city.

## ENGLISH CHORUS TO TOUR WHOLE WORLD

**Sheffield Choir Will Reach Halifax Next Month to Begin Canadian Visit**

**MONTREAL, Feb. 5.**—Dr. C. A. E. Harriss, of Ottawa, who was in this city for the week-end to conclude arrangements for the visit of the Sheffield Choir, told *MUSICAL AMERICA*'s correspondent some of the details of the choir's round-the-world tour of the British Empire, the biggest project of its kind ever undertaken by any choral society consisting of amateurs. The choir sails the second week in March.

The choir in its traveling trim will consist of two hundred regular members and twenty soloists, with Dr. Coward as conductor. They will be accompanied to Canada by Sir Edward Elgar himself, who will conduct them in two performances of his famous "Dream of Gerontius," one in Montreal and one in Toronto, both with the accompaniment of the Toronto Symphony Orchestra.

The choir will land at Halifax about March 20 and will give five concerts in the Maritime Provinces before reaching Montreal. In this city there will be three concerts.

The choir gives twenty-three concerts in Canada, and in order to break the long trip from Winnipeg to British Columbia it will make a deviation south to Minneapolis and other United States cities of the prairie States.

The soloists include Messrs. Wilfrid Virgo, Charlesworth and Chignell, Lady Norah Noel, Gertrude Lonsdale, Miss Wilby and other well-known English singers. From Vancouver the choir will proceed to New Zealand and Australia, and thence to South Africa. The entire trip is being financed by Dr. Harriss without a single cent of guarantee from any of the cities to be visited, his object being to increase mutual musical interest and co-operation throughout the Empire.

The management of the Montreal concerts is in the hands of F. A. Veitch, who is the only Canadian local manager to have a share in the work of organization; in the other cities Dr. Harriss is looking after it himself.

K.

## Fifty Atlanta Women's Clubs Unite for Production of Oratorio

**ATLANTA, Ga., Feb. 6.**—Fifty organizations in the City Federation of Women's Clubs, of which Mrs. W. Woods White is president, have united to further a movement for the presentation of oratorio here on a large scale in the Spring. The first formal meeting to discuss the project was called at the instance of Dr. Percy J. Starnes, city organist. It was proposed to produce Handel's "Messiah" with an adequate chorus and orchestra and with the big organ at the Auditorium as an instrumental foundation.

Selma Kurz, the soprano, was recently married to Prof. Halban, of the Vienna University.

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## WELL-KNOWN SONGS AND THEIR STORIES "THE RED, WHITE AND BLUE"

THE Red, White and Blue is also known as "Columbia, the Gem of the Ocean" and in an addition published in Boston in 1853 is called "Columbia, the land of the brave." In England it is known as "Brittania, the pride of the Ocean," and the name of Nelson replaces that of Washington.

It is very possible that the tune is an English one and that we Americans have annexed it as an appropriate setting for one of our national songs. This is borne out by the fact that "the gem of the ocean" is a very odd metaphor to apply to a continent three thousand miles broad while it is an apt appellation to bestow upon an island country like Great Britain.

But the tune does not provide the only controversy about this hazy originated song. There are many claimants to the authorship of its words, but it would seem, at least as regards its American words, to have been the work of Thomas à Becket, an Englishman living at one time in Philadelphia, who states his claims thus:

"In the Fall of 1843, being engaged as an actor at the Chestnut Street Theater in

this city (Philadelphia), I was waited upon by D. T. Shaw (then singing at the Chinese Museum) with the request that I would write him a song for his benefit. He produced some patriotic lines and asked my opinion of them. I found them unsuitable and we adjourned to the house of a friend and I wrote the first two verses and composed an air, adding the third verse at home afterward.

"Mr. Shaw published the song, giving himself credit for both words and music, and allowed me only the credit of arranging same. This was straightened out later and the song was adapted to British words and was claimed as an English composition. This is true in a way, as I am an Englishman by birth, yet I gave it to the world as an American song."

Thus the "Red, White and Blue" follows the example of many national songs and buries its origin in claims and counter-claims.

It is sometimes known as the "Army and Navy Song" because it sings the praises of both branches of the service.

HARVEY PEAKE.

## GENERAL EDUCATION NEEDED BY MUSICIANS

THE popular notion that musicians are freaks and know nothing but music does not apply as a rule to great artists. Anyone who engages Paderewski in conversation is invariably surprised at his wealth of knowledge. Josef Hofmann, Harold Bauer and Josef Lhévinne are exceedingly well read. Likewise Ernest Hutcheson, the Australian pianist, now touring this country. An omnivorous reader as a lad, Hutcheson mapped out a systematic course of serious study—philosophy, history, art, science—and at twenty-two had acquired such learning that George Ainsley Hight, the English philosopher and au-

thor of "Unity of Will" (an authority on Nietzsche), pronounced him "one of the best read men he had ever met." Art standards have become so high, and nowadays those who would become eminent in music must bring to bear in their interpretations a scholarly intelligence and cultivated mind, without which a permanent success and well-established fame are impossible. The example of Hutcheson, Paderewski and such artists is of great benefit to all art students, showing as they do the importance of good reading and serious study as essential to the best development of artistic gifts.

## PRAISE FOR DALTON-BAKER

Mrs. Semmes, of Memphis, Describes Success Won by English Baritone

Augusta Semmes, manager of the Memphis Symphony Orchestra, with which W. Dalton-Baker, the baritone, recently appeared as soloist, has written a letter to Manager M. H. Hanson, referring to Mr. Dalton-Baker's work in terms of high praise.

"The art of his singing and beautiful quality of voice were equally appreciated with the charm of his personality," writes Mrs. Semmes. "I cannot be too enthusiastic over the way in which he assisted our struggling young orchestra to 'make good,' and the whole city realized and appreciated his efforts and his graciousness. We also felt that Mr. Dalton-Baker did this as a conscientious musician, fully as much as to win his audience, and this sincerity has won him an assured place in our community. In Mr. Dalton-Baker and Boris Hambourg you have two gentlemen who will never fail to take hold and keep hold of Southern audiences, who demand the culture and temperamental graciousness that always accompanies the true artist."

## Fanning at New York Musicales

Mr. and Mrs. Samuel H. Valentine gave a musicale February 2 at their residence, No. 5 East Sixty-seventh street, New York, the program including songs by Alma Gluck and Cecil Fanning and selections by Michel Sciacpiro, the violinist.

Mr. Fanning's songs included an air from "Mahomet II," "The Last Leaf," words by O. W. Holmes, to music by Sidney Homer, and a group of old songs, "The Three Fishers," "Fanny Gray," "Moonlight Alone" and "Pop Goes the Weasel." He also sang duets with Mme. Gluck.

## Elman in Hartford

HARTFORD, CONN., Jan. 24.—Mischa Elman disclosed the superlative artistic qualities that have made him famous in his recital at Parsons Theater last night. The audience was numerous and gave the violinist many recalls. W. E. C.

## WARREN'S BIGGEST EVENT

Maud Powell's Recital in Ohio City Arouses Deep Interest

WARREN, O., Feb. 6.—The local theater was filled with a company of music lovers last Monday evening when that sterling artist, Maud Powell, and her able accompanist, Wladimir Liachowsky, presented, so far, the big musical program of the season. The writer heard Miss Powell several seasons ago when she appeared in this city, and her art was well advanced at that time, but, without doubt, the performance of last Monday placed her, in the minds of those who listened, as the peer of all American violinists. Mere adjectives cannot describe her performance. She is simply a great artist in all that the words imply. Great technique, great interpretation, great tone. What more can be said? She made a lasting impression upon her hearers and was recalled many times. Her accompanist shares greatly in the success of the evening's performance, and why should she not? Is not the responsibility of the accompanist equal to that of the artist? More so it seems to me. Mr. Liachowsky was always a good support, though he was in the background, according to the program. He was heard in two piano numbers and aside from some liberties with tempo in his numbers was delightful. The program was presented under the direction of the Afternoon Musical Club of this city and those ladies have our sincere thanks for the delightful evening. L. B. D.

## Busoni and the Boston Symphony

The fourth pair of New York concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, February 23, and Saturday afternoon, February 25. At both concerts the soloists will be Ferruccio Busoni. On Thursday evening he will play Beethoven's Concerto in C Minor and on Saturday afternoon Liszt's "Dance of Death." On Thursday night the principal item on the program will be Richard Strauss's tone poem "Don Quixote," while on Saturday afternoon the Symphony will be Schubert's in C Major.

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## VIENNA'S WEEK OF WAGNER CONCERTS

Scenes from "Parsifal" Given Enchantingly—Siegfried Wagner's Program

VIENNA, Jan. 21.—The second extraordinary "Gesellschafts" concert of the season last Wednesday was dedicated to Wagner, having on its program several lengthy fragments from "Parsifal," among them the closing scene of the first act, not heard here before, and Palestrina's famous "Stabat Mater" for eight voices in the arrangement by Wagner. The combination of music from the sixteenth and from the nineteenth centuries was well selected and it proved that there could scarcely be a more fitting introduction to the wonderful mysticism of "Parsifal" than the sweetly harmonious strains of medieval sequence in which Palestrina's composition fairly seems to reveal. Both works suffered somewhat in the transfer to the concert platform from their proper environment, church and stage. Palestrina's work is intended for the dim, religious light of cathedrals, for the accompaniment of flickering tapers and clouds of incense, for an audience of devout kneelers before altars with holy images. But with the splendid rendering given the work by the Singverein under Franz Schalk it was possible to imagine such surroundings and be all the better prepared for the succeeding Grail scenes, the Good Friday charm and procession of mourners. Thus the pompous finale of the first act by the chorus of the Singverein, the Concertverein orchestra and the fine triumvirate of singers, Eric Schmedes as *Parsifal*, Robert Wysz as *Amfortas*, and Richard Mayr as *Gurnemanz* was enchantingly given and fairly transported the audience.

The notable musical event of the present week was the appearance of Siegfried Wagner on Monday evening as leader of the enlarged Tonkünstler orchestra at the Grosser Musikvereins Saal. The program opened, as almost always, with Beethoven. This time it was the eighth symphony. The cheeriness of the F Major work wonderfully suits the younger Wagner's nature and was correspondingly effective. After that the Wagner family took possession. First Siegfried himself with the overture to his "Herzog Wildfang" ("Duke Madcap"), a sunny composition, which led the way to the Preludes by Grandfather Liszt. Then the "Siegfried" Idyll, conducted in masterly manner, a true work of love. In conclusion the overture to "Tannhäuser," without a trace of the galloping speed to which one has become accustomed. And further, the keener of Bayreuth's heritage refrained from using more than the one horn prescribed. Yet the wonderful impression made by this oft-played work was manifested in the stormy applause of the audience.

"The Return of the Sun God," a cantata by Mackenzie, was produced this week at the concert of the Vienna Singakademie under the leadership of the composer.



Harold Bauer, the Pianist, Who Will Again Tour America During the Season 1911-12

Mackenzie was already favorably known in Vienna by his violin concerto and the overture to "What You Will," while he had evoked much personal sympathy by his warm words in appreciation of Mendelssohn at the Haydn Congress in Vienna, ascribing great influence on English music to this famous master. Such influence is plainly perceptible in his own work, which contains a series of lovely lyric solos, while the concerted numbers display great technical excellence and full harmonious chords. The music is of a noble character throughout, but particularly fine in the third part of the cantata. *Baldour's* return is celebrated by stirring chords. The poem by Joseph Bennet takes its three scenes from northern mythology and borders dangerously on Wagner. Lament for *Baldour*, who has been carried off to Hades, fills the first scene. The light has vanished, the gods fear their downfall. They dispatch *Hermodur*, *Baldour's* brother, into *Hell's* realm. Only if the whole world without exception should mourn for *Baldour*, then—thus the queen of the nether world informs him—will *Baldour* return. *Hermodur*

knows that one there is who will not mourn for him, *Baldour's* murderer, *Hoe-dur*. Therefore, he slays him. Now the world is redeemed. *Baldour* returns, and with him the sun, life and love. The composer was warmly received and honored with loud and genuine applause.

It is reported here that Strauss's opera "Rosenkavalier" at first bore the name "Ochs von Lerchenau," after the principal character, and was changed by Strauss to "Rosenkavalier" only shortly before going into print.

ADDIE FUNK.

### Layolle to Direct French Opera in New Orleans for Three Years More

NEW ORLEANS, Jan. 29.—Jules Layolle, impresario of the French opera in this city, will be continued as director of the opera for three more years. Announcement to this effect was made to-day by George Denegre, president of the French Opera Association. Mr. Denegre considers that the arrangement places the opera here on a firmer footing than it has been for many seasons.

## HAROLD BAUER TO TOUR HERE AGAIN

Noted Pianist Engaged for Next Season—His Successes Abroad

Harold Bauer, the eminent pianist, whose successes in this country have confirmed the high rank accorded him in the old world, will return next season for an extensive tour under the management of Loudon Charlton. He will appear in the leading cities, East and West, including the Pacific Coast. Such is his popularity that a mere rumor of his return resulted in a flood of inquiries and there is every indication that his definite decision will be heartily welcomed by the musical public.

Bauer is in the midst of a remarkable season of successes in Europe, where appearances this Winter in the leading symphony concerts of Germany, France, Holland, Denmark, Spain and England have added new luster to his fame. In a career already distinguished by triumphs such as come to few, Bauer this Winter, according to European critics, has reached a still higher eminence in his art.

### THE WOMEN'S PHILHARMONIC

Emma W. Hodgkinson Soloist at Concert Given in New York

The orchestra of the Women's Philharmonic Society of New York gave a concert for the Y. W. C. A. in their auditorium, No. 7 East Fifteenth street, on January 30. Owing to the illness of Marguerite Moore, the regular conductor, Martina Johnstone, the Swedish violinist and concertmaster of the club, took the stand.

The assisting artists were Emma W. Hodgkinson and Mr. Edsell, of Cleveland. Miss Hodgkinson sang "Annie Laurie" and "Comin' thro' the Rye" to the accompaniment of the orchestra, and was enthusiastically applauded until she responded with encores. Miss Johnstone's solo from Saint-Saëns' "Le Deluge" was much enjoyed. The orchestra snowed an excellent ensemble.

### Would Name San Francisco Square After Tetrassini

SAN FRANCISCO, Feb. 1.—In honor of Mme. Tetrassini, whom San Francisco idolizes, and in memory of her singing in the open air to an audience of 100,000 San Franciscans on Christmas eve, it has been proposed to rename the square at Market, Geary and Kearny streets, where she sang, "Tetrassini Square." A petition to that effect, to be submitted to the Board of Supervisors, is being circulated by leading members of San Francisco's Italian colony.

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## THE TEN MOST POPULAR HYMNS

AN attempt made in a church to ascertain by vote of the congregation the ten best hymns is reported in the *Christian Advocate*.

"'Nearer, My God, to Thee,' led the popular vote," it says. "There were 112 votes cast for this hymn out of a total of 185. 'Abide with Me' came second with 107 votes; 'Jesus, Lover of My Soul' third, with 92 votes. Strange to say—some of us think it to be strange—I Love to Tell the Story' came fourth, 89 votes.

"Close after this came 'Lead, Kindly Light' (84 votes). The others chosen were: 'Rescue the Perishing' (80 votes); 'Rock of Ages' (75 votes), 'Onward, Christian Soldiers' (67 votes), and 'What a Friend We Have in Jesus' (61 votes).

"Four great hymns just failed to get into the list, each of them receiving more than 50 votes: 'Love Divine, All Love Excelling,' 'Just as I Am Without One Plea,' 'Faith of Our Fathers! Living Still,' and 'In the Cross of Christ I Glory.'

"It was no easy task to choose among so many favorites, yet many were glad to attempt it. A large proportion of the answers were given by men, who supposedly are not interested in the music of our services. The place of the Gospel song, the song with a chorus, is higher in the estimation of our people than many of us have believed; indeed, than many would have it hold.

"Three of the ten chosen are relegated by many of us to the prayer meeting or to the more fervid and informal after service during the season of revival. The people would have them in their most dig-

nified hour of praise. The people prefer to sing, for example, 'I Love to Tell the Story' rather than 'O, for a Thousand Tongues to Sing'; at least this vote would so indicate.

"Wesley's great hymn that is ever to begin our hymnal, ever to be the first hymn in all Methodist collections of sacred songs, had only sixteen votes, while its humbler contestant had eighty-nine. 'Rescue the Perishing' had more votes than 'Rock of Ages,' and twice as many votes as 'All Hail the Power of Jesus Name.'

"Prayer is the attitude of the soul in the first five hymns chosen; petition, not praise nor personal appeal. Seven of the ten have the first personal pronoun in the first line. 'Nearer, My God, to Thee' is the first hymn chosen, 'What a Friend We Have in Jesus' the last one. What would have been the order had the last hymn had the line 'What a Friend I Have in Jesus'? Oliver Wendell Holmes says somewhere that Dr. Smith showed his genius in writing 'My Country 'Tis of Thee,' not 'Our Country.'

"The power of the humble poet, 'whose songs gushed from his heart,' is strikingly emphasized. Henry Francis Lyte leads Charles Wesley and Miss Katherine Hankey leads Cardinal Newman. Mrs. Sarah Flower Adams leads all of them. There is a refreshing catholicity. A Methodist church chooses only one of the hymns of the Wesleys to remain in its list of ten! A Methodist church chooses as its dearest hymn one written by a Unitarian! A Methodist church puts a Roman Catholic hymn well up toward the top among its favorites."

### A Pleasing Ann Arbor Song Recital and an Impressive Church Service

ANN ARBOR, MICH., Jan. 27.—Mr. and Mrs. R. H. Kempff presented Mrs. Eleanor Hazzard Peacock in a recital of classic songs and arias in High School auditorium on Tuesday evening, the program being one of the most artistic given here this season. The sweetness of Mrs. Peacock's voice and her engaging personality delighted the audience. This singer has been fortunate in study abroad the last few years, having been a favorite pupil of Mme. Gadschi and Heinemann. Mrs. Minnie Davis Sherrill, of Detroit, was at the piano.

Under the direction of Allen A. Dudley a choir of twenty male voices sang the service during the consecration of Father Edward D. Kelly, who was made Bishop of Cestra and assistant Bishop of Detroit diocese here yesterday in St. Thomas's Catholic Church, with Cardinal Gibbons as the consecrating official. Nellie Brown was at the organ and at the entrance of the priests played the Grand Offertory by Faulke. During the entrance of the bishops the chorus sang the processional hymn, "Ecce Sacerdos Magnus" ("Behold the High Priest"). The mass sung was by H. J. Stewart in D Minor. F. M.

### Zimbalist's European Triumphs

Zimbalist, the young Russian violinist, is enjoying the usual triumphs throughout Europe, his most recent one being in Manchester with the Halle Orchestra under Dr. Hans Richter, the conductor. On January 17 the young Russian returned to his own country for a tour commencing in St. Petersburg on January 20. His tour in America, which is next season under the Quinlan International Musical Agency, has already taken definite shape, and it is planned to keep him in the East and Middle West during the months of November and December and the Southern and Pacific coast commencing January, 1912.

### Public Lecture on "Ring"

Coincidentally with the production by the Metropolitan Opera Company of Wagner's "Ring" cycle, the Board of Education of New York began a free series of lectures on these Wagner dramas on Thursday evening of last week, when Mrs. Mary Hill Brown discoursed of "Das Rheingold" at Public School 27. The other three lectures by Mrs. Brown are announced for succeeding Thursday evenings. Other lectures of last week were: "Folk Songs," by Walter L. Bogert; "Welsh Music," by Mrs. Mary E. Cheney; "Schubert," Daniel Gregory Mason; "Schubert, King of Song Writers," Mrs. Jessie A. Colston; "English Ballads," Grace

Ewing; "Folk Songs of Germany," Walter L. Bogert; "Folk Songs of France," Mrs. Rollie Borden Low; "Songs of the German People," Mrs. Bertha Hirsch.

### Striking Contrasts in Chicago Concert of the Kneisel Quartet

CHICAGO, Jan. 30.—The Kneisel Quartet appealed to a large and musical audience Sunday afternoon in Music Hall. Five years ago it would have been next to impossible to have attracted an audience of this size to listen to a program of this character. Max Reger's String Quartet, op. 109, opened the program. It would appear from this that Reger has been deeply influenced by César Franck as well as by Debussy, and is as involved as Strauss in his demand upon instrumentalists. After a work of this weight and difficulty the comparatively simple Terzetto of Dvůřák for two violins and viola seemed light and breezy. As a finale the quartet played Beethoven's Quartet, op. 59, in F Major, realizing its spontaneity of thought, its freshness and sweetness of tone as a decided contrast to the forced and involved work that opened the recital. C. E. N.

### David Bispham in Louisville

LOUISVILLE, Jan. 28.—David Bispham gave his annual recital at the Woman's Club here last Wednesday evening, with the assistance of Harry M. Gilbert at the piano. The house was sold out. The singer, who was in his best artistic mood, prefaced his program with a few brief remarks in favor of recitals and operatic performances in English, adding that he expected hereafter, except in the case of German *lieder* or folk songs, to give his recital programs entirely in English. The third division of his program here was made up of modern songs and operatic excerpts by American composers, and included Mrs. Freer's "The Old Boatman," Sidney Homer's "Banjo Song," "The Story of the Flint," from the "Cave Man," by William McCoy, and Pietro Florida's "Invocation to Youth," from "Paoletta." H. P.

### Sues Musician for Divorce

WOOSTER, O., Feb. 1.—Mrs. Lulu Frick Clarke, a cousin of Henry Clay Frick, and youngest daughter of Jacob Frick, yesterday filed petition for divorce from Victor I. Clarke, New York musician, charging desertion and gross neglect. The Clarkes met six years ago in Dresden, Germany. Mr. Clarke was assistant director of a Dresden orchestra which he brought to America for a brief tour. The venture was a failure and troubles arising over this tour led to a separation between husband and wife.

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## PHILHARMONIC ORCHESTRA PLAYS AN UNFAMILIAR BIZET SUITE

"Roma," Written by Composer of "Carmen," Presented Under Gustav Mahler's Baton—Mendelssohn and Schumann Works Round Out Program

An unfamiliar work by Bizet was the feature of chief interest at the concert of the Philharmonic Society of New York at Carnegie Hall on January 31. The program was as follows:

Mendelssohn, Overture, "Melusine"; Schumann, Symphony No. 3 in E Flat; Wagner, Prelude to "Lohengrin"; Bizet, Suite No. 3, "Roma." 1. Introduction: Andante Sostenuto; Allegro Agitato. 2. Scherzo: Allegro Vivace. 3. Andante. 4. Carnival: Allegro Vivacissimo.

It is pleasant to hear the "Melusine" Overture once in a while—a rather long while—though it proves itself, on repetitions, rather tenuous. The best things in it are the Rheingold music at the beginning and certain vague seascapes in the development section.

It may be, as the program notes of the concert related, that many people in England, as Mendelssohn wrote to his sister, said that the "Melusine" was his best overture. The English people were Mendelssohn mad at the time and this was the latest work of his which they had heard.

The Schumann symphony, even as recomposed by Mr. Mahler, was in many respects very enjoyable. The work lives chiefly for the so-called Cologne Cathedral scene, which towers up like an Alp above the pleasant foothills of the other movements. Mr. Mahler read the movement with much dignity and impressiveness, conveying well the magical sense of great dim spaces which emanates from the music at every bar.

In general, Schumann was not a great master of orchestration, and a conductor is, perhaps, more justified in altering his work than in the case of other composers. At all events, it was noted that Mr. Mahler, instead of the open horn, as written in the score, employed a stopped horn for a prominent horn passage in the first movement. He also had certain passages for strings played *pizzicato* which were written to be played with the bow, and made a number of similar other changes.

The first movement of the symphony he

made to seem extremely harsh, heavy and dull, while in reality it is only moderately uninteresting.

The "Lohengrin" Prelude was finely done as to outline and climax. It lacked the necessary ethereal quality at the close and the final chord was taken unpleasantly loudly and cut off too short.

Much interest was manifested in the Bizet Suite, which was originally called "Souvenir de Rome, fantaisie symphonique," and which was not published until after the composer's death. Some of the work dates from the composer's sojourn in Rome as the winner of the Prix de Rome. It shows much of the genial fancy, warmth of inspiration and orchestral ingenuity which come to their full development in "Carmen," but does not show the same artistic unity and mastery of touch as "L'Arlésienne."

There are a number of passages of remarkable imaginative quality in the first movement, which, in general, was played with charm and in a manner sympathetic with the mood of the composer. The horns were unduly forced at certain moments and sounded raucous and out of tune.

The crisp fugato writing of the second movement was played in excellent style and the poetic feeling well sustained in the third movement, which ends in a passage of remarkably beautiful simplicity, with ascending chords in the woodwind. The last movement, a Tarantelle, abounds in rich and liquid orchestral effects.

The program and its performance found great favor with the audience. A. F.

High School Chorus Sing "The Creation" in Galion, O.

GALION, O., Feb. 6.—One of the most important musical affairs given in Galion in many years was the presentation of Haydn's oratorio, "The Creation," on Friday evening by the Galion High School Chorus under the direction of Professor J. W. Denny of this city. The soloists were Mrs. Antoinette Werner-West, the gifted Cincinnati soprano; Joseph Schenke, tenor, also of Cincinnati, and William Kutchbach, baritone. Professor Denny also used the High School Orchestra, thus making the affair unique in a way, for it is doubted if there is another city the size of Galion in the State of Ohio where an oratorio can be presented with a High School chorus and High School orchestra.

The work of the soloists was commented upon in terms of high praise. Mrs. West received much applause and impressed the audience as an artist of the highest rank, and Mr. Schenke gave the

well-known tenor arias in a most satisfactory manner. F. E. E.

### WINNING THE SOUTHWEST

Virginia Listemann, Soprano, Is Doing It in Her Concert Tour

CHICAGO, Feb. 6.—Virginia Listemann, Chicago's brilliant young soprano, who is now en tour with Harold Henry, the pianist, is achieving a great success in the Southwest. In her concert at Galway



Virginia Listemann, Soprano, of Chicago

College she moved one critic to remark that "she sang with great delicacy and certainty of touch Ardi's 'Il Bacio' and with marked temperament Ronald's 'Down in the Forest.' Her triumph of the evening was the aria from Rossini's 'Barber of Seville,' where the beautiful, flexible quality of her voice was best shown. The tone of her voice is that of the richly colored lyric soprano, which is characteristic of the best American singers—Eames, Farrar and a host of others. While yet young she has much of the art of the European schools—excellent phrasing, perfect command of her voice and the long, light bird-calls that only such training can give. Miss Listemann is an excellent singer and a delightful artist."

Gabriel Fauré, director of the Paris Conservatoire, has been made a Commander of the Legion of Honor.

### TALKING-MACHINE ADVOCATE

Milwaukee Music Supervisor Resigns to Spread Use of Machines in Schools

MILWAUKEE, Feb. 7.—Much regret has been occasioned by the resignation of Mrs. Frances E. Clark, supervisor of music in the Milwaukee public schools, to accept a position with the Victor Talking Machine Company. The resignation was effective February 1. Mrs. Clark is one of the best known public school musical supervisors in the country, and her greatest work has been to introduce the talking-machine into the schools. She is the originator of the idea.

"The great singers do not visit small places," said Mrs. Clark in a recent speech. "Modern science has come to our relief in the perfection of the talking-machine. In the education of the youth of the land we are now able to bring into every eighth grade and high school, no matter how remote from the great art centers, the voices of the greatest singers the world has ever known."

Mrs. Clark has been supervisor for eight years. The talking-machine idea in musical education was adopted only a little more than a year ago. To-day there are machines in thirty schools and the other forty in Milwaukee will be supplied this year. M. N. S.

Fritzi Scheff has begun rehearsals of "Rossita," a new operetta for which Victor Herbert has written the music and Katherine Stewart and Joseph Herbert the libretto. The scenes are laid in Paris.

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## QUITE A DIFFERENT THING



The Baritone (to fellow-artist who is usually severely criticized)—"I say, you ought to read the critiques in the paper this morning."  
Friend—"I don't care two pins what the critics say."  
Baritone—"Oh, but they praise you this morning."—*Fliegende Blätter*.



"She seems to be very fond of music."  
"Yes, indeed. You'll always find her at the piano when her mother is washing the dishes."—*Detroit Free Press*.

"Don't you think my daughter very clever? She can do just what she likes with the piano."  
"H'm, can she shut it, do you think?"—*Pele Mele*.

Incidental Music.—Manager (of Frostville Academy of Music)—"We got the smartest cutup of a trap drummer here you ever see—always injectin' little touches uv comedy into a show."

Visiting Actor—"For instance?"  
Manager—"Well, last week a fellow played 'Richard III' here, an' when he roared 'A horse! A horse! My kingdom for a horse!' what did that comical drummer do but blow his auto horn real deservingly!"—*Pittsburg Post*.

"Say, I don't know just how to take Miss Cutting's comment on my singing."  
"What did she say?"  
"She said Caruso's voice was excellent, but mine was better still."—*Lippincott's*.

It is not always necessary to go to a singing master to have the voice "placed," as the phrase is. So it would seem, at least, from a story that an Atlanta man tells.

One cold, wet and windy night he came upon a negro of his acquaintance shivering in the doorway of a store. Wondering what the darky could be doing, standing on a cold, wet night in such a draughty position, the Atlanta man said:  
"Jim, what are you doing there?"  
"Scuse me, sir," said Jim, "but I'm gwine to sing bass to-morrow mornin' at church, an' I'm tryin' to ketch a cold."—*Lippincott's*.

"What is a quartet?"  
"A quartet consists of four people—three men and a tenor."—*New York American*.

Tommy—Pop, what does conversazione mean?  
Tommy's Pop—It's an Italian word, my son, and means a box party at the opera.—*Philadelphia Record*.

"Do you consider me a finished musician?"  
"Well, if you aren't I don't believe it's the neighbors' fault."—*New York World*.

Professor (at restaurant)—Do you care for Puccini?  
Soubrette—No, thanks. I couldn't eat another bite.—*New York American*.

Pa—"Edith, how often do you practice on the piano when I'm away?"  
Edith—"Every day, pa."  
Pa—"How long did you practice yesterday?"  
Edith—"Four hours."  
Pa—"And to-day?"  
Edith—"About the same."  
Pa—"Well, I'm glad to hear you're so regular. The next time you practice, however, be sure to unlock the piano. I locked it last week and I've been carrying the key in my pocket ever since. Here it is!"—*Barnesville Republican*.



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## OLD MUSIC IN VOGUE IN BERLIN

## Sam Franko's Concerts, Transplanted to Germany, Arouse Interest

New Yorkers who were interested in the highly interesting work done here by Sam Franko a few seasons ago in bringing to light music of the past will be interested in the program which he presented Saturday night, February 4, in Blüthner Saal, Berlin. The list of items included:

Overture, Intermède et Chaconne, Marc-Antoine Charpentier (1634-1702); Concerto for Violin (E-moll), Pietro Nardini (1722-1793); Sinfonie (G-moll), Joh. Christian Bach (1735-1782); Theme and Variations from Divertimento (D-dur), Wolfgang Am. Mozart (1756-1791); Overture, Ballet Music, "Piramo e Tisbe," Johann Adolph Hasse (1699-1783).

The Nardini concerto was performed by Emily Gresser, a young New York violinist, who will be remembered through the excellent impression she made at a recital in Mendelssohn Hall, New York, two years ago. She is one of the violin pupils of Mr. Franko who accompanied him abroad when he went to Berlin to teach.

This is the second concert of old music which Mr. Franko has given since he located in Berlin. The first, on December 20, aroused widespread interest. August Spanuth in *Die Signale* said:

"From this performance one derived the impression that a public is to be found in Berlin which is willing to allow itself to go back 150 or 200 years musically, provided that the music played is really rich in content and was not designed when written for an ephemeral existence, and provided, moreover, that it is played with the right degree of understanding. That Sam Franko is the right man for this specialty, which is so unlike anything offered in the numerous other Berlin concerts, was evident after the first performance."



Sam Franko, Who Is Giving Concerts of Old Music in Berlin

ance. The players, too, who were from the Blüthner Orchestra, showed the necessary good will and ability needed for this new task."

## Lorene Rogers-Wells with the New York Liederkranz

Lorene Rogers-Wells, soprano, was one of the soloists at a concert given in New York under the auspices of the Liederkranz Society, Mr. Henneberg, director. Her solo was an aria from "Tosca," and she also sang a duet from "Il Trovatore" with Reinald Werrenrath. This last was so successful that it was repeated in response to the demands of the audience. The accompaniments were played by the Society's Orchestra. Many comments on the quality of Mrs. Wells's voice and the intelligence of her phrasing were made.

## Eva Emmet Wycoff in Recital

Eva Emmet Wycoff was the artist at a song recital in Aurora, N. Y., on January 19. Miss Wycoff sang a group of songs by Handel, Paisiello, Bishop and an old Italian folksong; also an aria from Max Bruch's "The Cross of Fire"; songs in English by Parker, Hoberg, Rogers, Saar, Edith Haines-Kuester, a song by Fritz Gaul, and an aria by Mercadante, with accompaniment of piano, organ and cello. Miss Wycoff's voice is a high coloratura soprano, which she uses with facility and excellent tonal effect.



## Albert Gossweiler

ORANGE, N. J., Feb. 4.—Albert Gossweiler, violinist, died yesterday at his home in this city from kidney trouble. He was 34 years old. He began the study of the violin when fourteen years old and had played for audiences in many parts of the United States and Europe. At one time he belonged to the Pittsburgh Symphony Orchestra.

## Michael J. Sullivan

CHICOPEE, MASS., Feb. 6.—Michael Sullivan, for thirty-seven years a teacher of piano and vocal music in central Massachusetts and for twenty years organist of Holy Name Church, died at his home here January 24, aged sixty-four. He was instructor of music in the public schools of Chicopee from 1885 to 1897. W. E. C.

## Adele Rafter

Adele Rafter, singer and actress, died in a New York hospital January 30, following an operation for appendicitis. Miss Rafter

began her musical studies in Paris under Sbriglia, and, after her work abroad, became a soloist in Brick Presbyterian Church, New York. She made her debut in operetta in Philadelphia in Reginald de Koven's "Maid Marian," and afterward appeared in leading rôles in many musical comedies.

## Major Erastus Walker

PORTLAND, ORE., Feb. 3.—Major Erastus Walker, known as one of the leading musical educators and band directors of the Pacific Coast, died last week in Tacoma. He retired from the army ten years ago, and became identified with the principal musical organizations in Tacoma. H. C.

## Rev. Dr. R. Dewitt Mallary

SPRINGFIELD, MASS., Feb. 4.—The Rev. Dr. R. Dewitt Mallary, president of the American International College, who died suddenly last Sunday, was an accomplished musician and the composer of many hymns which have found a place in widely used hymn-books of the Protestant churches. W. E. C.

## Rudolf Bullerjahn

Rudolf Bullerjahn, who conducted orchestras in St. Petersburg, Odessa, Kiev, Warsaw and Riga, and who was at one time mentioned as a candidate for conductor of the Philharmonic Orchestra in New York, died recently in Moscow. He was a native of Berlin, born in 1858, but made his career chiefly in Russia.

## Wilhelm Berger

Wilhelm Berger, the German composer and conductor, died recently at a hospital in Jena after an operation for cancer in the stomach. Though a native of Boston, where he was born on August 9, 1861, he cannot be claimed as an American composer, as his parents were from Bremen and returned to live in Germany when he was a year old. Since 1903 he had been the conductor of the Meiningen Court Orchestra. His compositions include symphonies, smaller works for orchestra, choral works, chamber music and songs.

## Jan Koert

ATLANTIC CITY, N. J., Feb. 3.—Jan Koert, the violinist, died here last night. Although a native of Holland, Mr. Koert had been long identified with music in America and his career in music was one of distinction. One of the leading solo violinists of his day, he played also as concertmaster of the world's greatest orchestras, including the Theodore Thomas Orchestra of Chicago, the Damrosch and Seidl Orchestras of New York. In Paris he enjoyed the friendship of Rubinstein and became a member of the famous Rubinstein quintet, playing first violin.

## ORCHESTRA, CHAMBER AND CHORAL MUSIC

## Cincinnati's Diversified Program—Beddoe Soloist with Stokovski Orchestra

CINCINNATI, Feb. 6.—The last week has been filled with important musical affairs in Cincinnati, beginning with the popular concert by the Cincinnati Symphony Orchestra under Mr. Stokovski Sunday afternoon and closing with the regular symphony concerts on Friday afternoon and Saturday evening in Music Hall, with Daniel Beddoe as soloist.

On Tuesday evening, at the College of Music, the Springer Opera Club presented Gounod's "Mirella" with full orchestra and chorus under the direction of Albino Gorno. The staging was splendidly taken care of by Joseph O'Meara, dean of the dramatic department of the college. The cast was made up entirely of students whose work was decidedly good and included Norma Hark, Ida Hoerner, Alma Beck, Ethel Diggs, Margretta Lindsey, James Harrod, Leo Ullrich, Herman L. Gantvoort and Robert Thuman.

The Heermann-Adler-Sturm Trio gave the second concert of this season's series in Memorial Hall Wednesday before an audience of good proportions. This splendid organization is responsible in a very large degree for the growing interest in chamber music in Cincinnati and its concerts are gratifyingly well attended.

On Thursday evening, in Cincinnati Conservatory Hall, the second concert of the season was given by the Conservatory Orchestra under the direction of Adolphe Tirindelli. The program included:

Symphony, D Major, op. 98, No. 1, First Movement, Haydn, Conservatory Orchestra; Ballade and Polonaise (for Violin and Orchestra), Vieuxtemps, Helen Portune; "The Music of the Spheres," Rubinstein; "Valse Triste," Sibelius, and "La Joie Melée aux Larmes," Tirindelli, Orchestra; Piano Concerto, F Minor, op. 82 (new), First Movement, Scharwenka, Alma Betscher and Orchestra; Overture, from "Zampa," Herold, Orchestra.

The excellence of the work of this organization is so well known to the Cincinnati public that the Conservatory auditorium is always filled to the doors and the concert of Thursday offered no departure from the rule in this respect.

At the symphony concerts this week Mr. Stokovski offered an Italian program, including the following:

Symphony in D Major, Sgambati; Aria, "La Bohème," Puccini; Overture, "Le Baruffe Chiozzotte," Sinigaglia; Aria, "Aida," Verdi; Overture, "Le Barbier de Séville," Rossini.

The Sgambati Symphony proved exceedingly interesting and was splendidly played by Mr. Stokovski's band. Daniel Beddoe, the soloist of the afternoon, whose work is familiar to Cincinnatians by reason of his former performances in this city, was most cordially received and after his aria from "La Bohème" was insistently recalled and compelled to bow his acknowledgment not less than seven times.

The Matinée Musicale, a newly organized club, announces its calendar for the season as follows: Cecil Fanning, baritone, February 11; miscellaneous, club members, February 28; chamber music, Emil Heermann, soloist, March 15; miscellaneous program, club members, March 28; Adolph Borchard, pianist, April 11; miscellaneous program, club members, April 25. F. E. E.

## BALDWIN ORGAN RECITALS

## Interesting Programs Arranged for February 12 and 15

Samuel A. Baldwin will play the following programs in the Great Hall of the College of the City of New York on Sunday, February 12, and Wednesday, February 15. The audiences are ever increasing in number, the Sunday recitals being played to capacity houses. The recitals are a distinctively educational element in the musical life of this city, affording thousands and thousands of music-lovers true pleasure throughout the year without cost. In this way the organ in the college has become of service to the community as well as to the institution itself.

On Wednesday, February 15.—I. Sonata in B Flat Major, Mendelssohn; II. Communion in G, Batiste; III. Prelude and Fugue in C Minor, Bach; IV. "Benediction Nuptiale," Frysinger; V. "Marche Funèbre et Chant Sacerdotal," Guilman; VI. "Gipsy Melody," Dvorák; VII. Overture, "Oberon," Weber.

On Sunday, February 12.—I. Prelude and Fugue in A Major, Bach; II. Dream-Pantomime ("Hänsel und Gretel"), Humperdinck; III. Sonata in the style of Handel, Wolstenholme; IV. Barcarolle in E Flat, Faulkes; V. Variations in A, Hesse; VI. "In the Twilight," Harker; VII. "Finlandia," Sibelius.

## ADMIRING BOSTON APPLAUDS GARDEN

## Her "Marguerite" a Sensation—"Hänsel und Gretel" Has First Performance

BOSTON, Feb. 6.—Mary Garden appeared as *Marguerite* in Gounod's "Faust," at the Boston Opera House, on the evening of the 4th, and made a sensation. She was supported by Charles Dalmorès, as *Faust*; George Baklanoff, as *Valentine*; Jeska Swartz, as *Siebel*; Marie Mattfeld, *Martha*; Leon Rothier, *Mephistopheles*; Pierre Letol, *Wagner*. André Caplet conducted. Miss Garden dominated the performance. There was, in the first place, the compelling personality of the woman, felt from the instant she first appeared on the stage. For originality and vividness and coherence this impersonation surpassed any witnessed here for years. Miss Garden, as a singer, has her mannerisms, and a voice which lacks opulence and sensuous appeal. Yet, even from the standpoint of the singer, her performance was notable.

Mr. Dalmorès was an ardent and romantic *Faust*, and his characterization, if more entirely in conformance with established traditions than Miss Garden's, was also an example of artistry in phrasing, in diction and in action. Mr. Baklanoff's *Valentine* has always been one of his best rôles. His brother is with him a truly heroic figure, a man and a soldier, capable of fighting and dying for the right. Mr. Baklanoff does some of his most finished singing in this part, and his representation is deservedly popular. Mr. Rothier was a ridiculous and impotent *Mephistopheles*. His singing is strikingly lacking in artistic finish and dramatic force. On this occasion the house was sold out, as it was at the popular performance on Saturday night, when Maria Gay and Zenatello sang for the last time here this season in "Carmen."

At the Saturday matinée Humperdinck's "Hänsel und Gretel" was given for the first time in the history of the Boston Opera Company. It attracted an audience of good size which included more children than had ever been seen before in the opera house and a smaller proportion of the German population, which has not given that theater very much patronage up to the present time. Humperdinck's opera and a single performance of "Lohengrin" are the only German operas given so far by the local opera company. The general quality of the performance needs little description, for New Yorkers have frequently witnessed the admirable accomplishments of Marie Mattfeld as *Hänsel* and Bella Alten as *Gretel*, and Otto Goritz and Florence Wickham as *Peter* and *Gertrude*. Marie Cleassens was the *Witch*, and as such appeared to excellent advantage. The *Sandman* was Jeska Swartz, and the *Dawn Fairy* Bernice Fisher. Wallace Goodrich conducted. It was very good to hear the opera again.

Following the Humperdinck opera George Baklanoff sang his scene from Rachmaninoff's "Miser Knight" with the usual effect. There are few baritones equipped with the brains and the voice to present this scene to such advantage. This piece, as well as "Hänsel und Gretel," is music of the German school, and it has a certain substance quite refreshing.

Marie La Salle Rabinoff is the full title of the young lady who made a very interesting debut in "Rigoletto" on Monday night, the 30th. Mme. Rabinoff displayed a rather light voice of remarkable freshness and purity. She sang the "Caro nome" with the fluency and the charm of a born coloratura singer, and received an ovation.

Mr. Constantino was again the polished and vocally admirable *Duke*, and he again received his meed of applause. Mr. Baklanoff was not less successful than usual as *Rigoletto*, or Mr. Mardones as *Sparafucile*.


"The Girl of the Golden West" was given for the benefit of the Wednesday subscribers on the first of the month, and what more can be said of the excellent performances of the principals, Mr. Constantino, Mme. Melis, Mr. Galeffi and the general brilliance of the production?

For the final performance of "Carmen" this season Mme. Gay and Mr. Zenatello had been persuaded to prolong their stay a week farther than originally intended. They did so, with the usual brilliant results. Mr. Mardones was the *Escamillo*, and was successful, and the minor parts were well taken, Mr. Caplet conducting.

It is good news that the performance of Massenet's "Manon," on the 15th, will be followed one week later by Puccini's "Manon," with Caruso, Amato and Alda.

O. D.





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## FROM "MUSICAL AMERICA" READERS

### Tradition and American Music

LOS ANGELES, CAL., Jan. 26, 1911.  
To the Editor of MUSICAL AMERICA:  
I note with pleasure the widespread agitation that Sig. Bonci's statement as to his possible establishment of permanent grand opera in English for America has caused.

Letters such as those written by J. C. Wilcox and William Beard must perforce create some activity of thought and there is much of logic in their advanced ideas. Certainly, there is no more capable individual in this great country of America than David Bispham—surely the dean of English-singing musicians in this country—individuality, ultra-refined, experience—broad and far-reaching—in the fields of oratorio, opera or ballad, splendidly educated, and, as a musician, eminently qualified.

What does it all mean, however, and where does America stand? Really, it would seem to me that tradition—fearful word!—is the root of all schooling; and outside of plantation melodies, has America any traditional school in ballad, oratorio or opera?

Think it over, and at that think well. Look at Italy, with its school of Italian opera so fully and so uniquely established; Germany, with its great traditional schools of opera and *lieder*, all based upon and built from standard and typical legend and myth-romance. England, with its traditional schools of oratorio and ballad, and so on.

Where is America? She has undeniably great musicians and great artists; that is settled beyond any degree of questioning and—praiseworthy fact—ever are Americans going forward; but where is American musical tradition?

In practically each and every instance American composers have to employ texts for musical setting that are distinctly embracing of, say, in ballads, the touch of simplicity and romance that by priority belong to England.

Such old ballads as "Darby and Joan" (may I—immortalized by that queen of song, Antoinette Sterling), "In the Gloaming," "Home, Sweet Home," Tosti's "Good-bye," etc., are made traditional by the essence of simple, exquisite home-life of old England and being written by English-speaking and residing writers, become universally so. And all are so melodiously easy of committal and understanding. (Write your melodies for the home-life of the masses and you sow the seed for tradition.)

Where, in this beautiful America, is the mellow gloaming of eventide, round the fireside, loving and beautifully simple union, such as the old-time ballads typify? The plaintive call, the heartfelt touch, the quaint simplicity of "Who is Sylvia" and "Drink to Me Only"?

MacDowell, Chadwick, the late Dudley Buck, Horatio Parker and many others, all of them Americans, have written with greater scholarly form than many of the old English writers, but their ballads are in the field of tradition that England has occupied for over a century. America has, beyond purloining, the Indian epoch and the wild, weird Western cowboy period to draw from as traditional seed, and I really believe that it is to be nationally deplored that the American idea of commercialism allowed so fine an opportunity to pass, as in the case of "The Girl of the Golden West," to establish a school of opera tradition for America, as might have been, had Victor Herbert and Luders been allowed to collaborate in creating musical vesture for so distinctly typical a subject.

Tradition in song (and what is music without song?) can only be created through the medium of reproduction and portrayal of the home-life of a country's masses; and what so nearly approaches this, as Foster's "Old Black Joe," "My Old Kentucky Home," etc.? But Foster studied the negro for his songs; and we cannot make the negro American from a traditional standpoint.

### Fanning in "Sir Oluf" at Englewood

Arthur D. Woodruff again displayed his unusual powers as a director by his splendid presentation of Harriet Ware's cantata "Sir Oluf" at Englewood, N. J., Friday, February 3. Cecil Fanning sang the title rôle in the cantata, and in spite of the fact that he was filling his fifth en-

I believe that it is too much to expect of America that this great and marvelously growing country should have as yet established tradition in musical form. Wagner is German in myth, individuality, form and color; Handel, Mendelssohn and other great oratorio writers were typically English through environment and resident association. In which direction may we turn in America (I say we, though I am an Englishman; still I feel very, very much an American through my long sojourn in this bewildering country) for tradition, if such American writings as "The Girl" are handed to foreigners for musical vesture?

Practically all of America's musical writers embrace in text or construction the school of some great other-country musician. The recent song success "Sing Me to Sleep," by Greene, became so for the reason that he touched the plaintive, home-like tradition of "Darby and Joan" and "Meet Me by Moonlight," the latter so frequently featured on a Witherspoon program.

Until this complex situation is unraveled America must struggle and fight (fight to prevent the giving away of her traditional writings in poem or prose), and from the continual mixture of agitation there may yet be a precipitation which will prove seed for an American tradition in music.

No more splendid opportunity has arrived than a commencement of an American establishment of opera in English, financed by American capitalists, managed and developed by an American artist, and that artist the dean of American English-singing baritones, David Bispham.

With all good wishes for MUSICAL AMERICA, the paper of loyal endeavor for "America in music,"

I am cordially yours,  
P. DOUGLAS BIRD.

Legality of the French Copyright Claims  
NEW YORK, Feb. 1, 1911.

To the Editor of MUSICAL AMERICA:

I should like to say a word or two about the action of the French Authors' and Composers' Society, represented by Mr. Robillard, which has given notice of its intention of collecting royalties for the performance "for profit" of all "copyrighted" music. This practice, while perfectly just and legitimate in one sense, is more than ambiguous in another. It requires close investigation. Mr. Robillard seems unaware of the fact that it is practically impossible for any outsider to know if a copyright holds good or not, as there are thousands of copyrighted pieces which have no legal defense as such. Sinding's "Frühlingsrauschen," for instance, is not copyrighted in this country and consequently the copyright claimed by Peters in Leipzig for America is not valid. This is true of all the works of Brahms, Wagner, etc., etc. Furthermore, is it true that all works should be engraved and printed on this side of the ocean to be rightfully entitled to copyright? Unless a work is legitimately copyrighted how can the performance right be upheld? Mr. Robillard does not seem to understand that our copyright entry signifies nothing at all, but is only a function of a clerk. You can copyright the Lord's Prayer, for example, and claim it as your copyright. Afterwards it is for you to fight the justice of your claims.

There is a much more important question, however, in connection with the matter. Mr. Robillard's circular is so questionably worded that it will give cause for grave suspicion. He says "if performed for profit" you are to pay, etc., etc. The word profit is ambiguous in meaning. It gives Mr. Robillard the right to commence action in thousands of cases. The teacher who gives a musicale free of charge does so indirectly for profit. The church singer sings directly for profit. All such parties could, therefore, be brought to court, and this, if such were the intention, would look more like extortion than justice.

J. O. PROCHAZKA.

agement of the week, his voice was in magnificent condition and he sang with such interpretative power and dramatic force that the large audience gave him an ovation. To the group of songs which Mr. Fanning sang, later in the evening, he was obliged to add triple encores. Mr. Fanning is to sing "Sir Oluf" nineteen times during the present season.

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## WITH CHICAGO MUSICIANS

## Work of Children Demonstrated at Two Schools—Recitals by Local Artists and Conservatory News

CHICAGO, Feb. 6.—A unique and interesting program was presented under the auspices of the American Conservatory of Music in connection with a children's recital Saturday afternoon in Kimball Recital Hall. The instructors of the young people were the Misses Robyn, Wunder, Cox, Spencer, Gross, Haack and Louise Hattstaedt. The children's class appeared under the direction of Louise Robyn and embraced no less than forty-nine pupils, ranging in age from five to thirteen years. Some of the tots took more time in climbing up onto the piano stools and getting arranged for performances than they did in their selections, which ranged from eight to sixteen measures.

Seldom has there been wider variety and more family interest centered in one entertainment than was on this occasion. There were carols, duets, swing songs, baby songs, waltzes, minuets, mazurkas, slumber songs, and a set of compositions by Mary Canfield, given by Elizabeth Goldberger, Dorothy Hackett and Julia Sytherland. The three concluding numbers on the program were given by Amy Dunning, Belle Willis and Harris Johnson. The hall was packed.

One of the most satisfying musical treats of the season was given last Saturday morning in Ziegfeld Hall before an audience composed of pupils and their friends, musicians and teachers. The Chicago Musical College Orchestra gave its term recital with Belle Tannenbaum at the piano and the merit of the entire performance was commendably superior to that of any similar offering in which pupils have participated for a number of seasons.

Marie Edwards's pupils of the Illinois College of Music gave a recital last Friday evening in Auditorium Recital Hall. Miss Edwards left last Monday for a concert tour in Iowa, Minnesota, Nebraska and Texas.

Georgia Kober's piano pupils gave a brilliant recital last Friday evening at the Norman Wait Harris Chapel, Fiftieth street and Indiana avenue. The program was furnished by Gertrude C. Lloyd, Martha Miller and Clara Beale.

William Beard has been engaged to appear as *Amonasro* in a performance of "Aida" by the Cedar Rapids Choral Society on May 31.

Holmes Cowper, who was for many years identified with educational interests in this city, is making a great success as the dean of the musical department of the Drake University at Des Moines, Ia.

Mme. Birdice Blye-Richardson gave important recitals last month at Burlington before the Musical Club, Charles City, Ia., on the 11th, the Travel Club of Chicago on the 23d, and on the 30th was the guest of

the Musicians of Nashville, in a large reception given in her honor. Following her recital at Nashville on the 1st she appeared at Birmingham, Ala., on the 3d and Memphis on the 4th.

A recital was given last Tuesday at Carpenter Chapel by William Beard, the baritone-basso, and of the many entertainments that have been given at the Seminary this season none has given more satisfaction than this. Henrietta Weber accompanied Mr. Beard and also won approval by her playing of Moszkowski's "Spanish Dance." Mr. Beard was delightful in his singing of Brahms, Schubert, Weingartner and English songs. As a finale he gave the prologue from "Pagliacci" in thrilling fashion.

Rachel Busey Kinsolving arranged a concert at St. Simon's Church last Monday evening, including the services of Priscilla Carver, pianist, Julian Worthington, basso, and Margaret Tarrant, lyric soprano. Hazel Everingham accompanied Mr. Worthington's songs.

Emil Liebling gave the fifth concert of his season Sunday afternoon in Kimball Hall, being assisted by Burton Thatcher, baritone, and Clara J. Luby, piano.

Harold Henry's piano recital at Freeport, Ill., was a great success. He is now touring in the Southwest with Virginia Listeman, soprano.

The Walter Spry Piano School had an interesting recital of the pupils of the first and second grades last Friday evening in the Fine Arts Building. All the participants in this program ranged in age from six to twelve and it would be difficult to imagine a more enthusiastic audience of friends and relatives than assembled to approve this performance. Alfred Hefti, age six, opened the program brilliantly with a little study; Vera Stock, age seven, gave the "Spanish Dancer" and "Frolic in the Barn" charmingly; Helen Wilson, another delightful young lady, gave three selections from "In the Circus." Margaret Foss, Katharine Groves, Dorothy Mayer, Elnora Harkness, Laura Bird, Madelyn Worcester, John Poehlmann, Kathryn Jampolis, Ruth Thompson and Marian Townsend and others contributed to the remainder of the program.

William Thorner, who came here with the opera company, has established a vocal studio in the Auditorium Building and already has quite a number of promising pupils. Among others is Anna Fitzhugh, an attractive young woman and a brilliant soprano, who sang with the Balalaika Orchestra at the Blackstone Theater last Saturday evening with great success.

The members of the faculty and advanced pupils of the Chicago Conservatory of Music are arranging to give a performance of Mozart's "Magic Flute." The part

of the Queen will be taken by Hannah Butler.

A recent letter from Edith Bowyer Whiffen, a former Chicago musician of more than local repute, carries the information that twelve graduates of the Chicago Musical College are now teaching within a radius of two hundred miles of her home in the City of Mexico.

Dr. Carver Williams, basso, and Elizabeth Schmitz Pollender gave a program last Sunday afternoon at the Baldwin. Dr. Williams's selections included three songs by Schubert, Handel's "Oh, Rudder than the Cherry," Chaminade's "Ode to Bacchus" and Homer's "How's My Boy." Miss Pollender gave selections from Schumann, Chopin, Mendelssohn, Grieg, Tschai-kowsky and Sgambati.

Dr. G. W. Ronfort, the head of the operatic department in the Cosmopolitan School of Music, has been made organist of the Church of Our Lady of Sorrows on Jackson Boulevard and Albany avenue. Dr. Ronfort will play the organ daily.

Hugh Anderson, the popular basso, is one of the busiest teachers in the city nowadays. He spends three days and a half at the Hinshaw School in the Kimball Building, one day at Harvey, Ill., where he has a large class, has a number of pupils at his home in Oak Park, drills a choral society of forty voices at the St. Paul Episcopal Church on Saturday nights for performance on Sunday afternoon and is the choir director and bass soloist of the Warren Avenue Congregational Church, conducting all the music in that sanctuary. C. E. N.

## IMPORTANT CONCERTS OF WEEK IN LONDON

Jacques Thibaud, Pachmann and Elena Gerhardt Perform Each to Admirable Audiences

LONDON, Jan. 28.—Jacques Thibaud, violinist, was the soloist at the Queen's Hall Symphony concert last Saturday. His playing of Lalo's *Symphonie Espagnole* was entirely satisfactory, there being manifest good technique and tone. Mr. Thibaud always interprets well. Sir Henry Wood had charge of the orchestra, as usual at these concerts.

York Bowen's piano recital showed the pianist-composer in no new light. Although undoubtedly talented, his idea of piano playing is still very "young" and tends toward indiscreet exuberance.

Mr. Pachmann was again with us Wednesday afternoon in a program made up entirely of Chopin numbers. Among other things, he brought forward the B Minor Sonata, Study in F Minor, No. 2, Study in E Minor, No. 5, two Mazurkas, a Valse and, as an encore at the end, Liszt's "Rigoletto Fantasia." The pianist's mood was good, and his playing as a result was as fascinating as only his can be at its best. The audience was large and enthusiastic.

Elena Gerhardt again drew a full hall at her recital Thursday evening, as a result of which she has decided to give a concert at Queen's Hall February 8, at popular prices, in order to give more of her admirers a chance of hearing her than Bechstein Hall can accommodate. Miss Gerhardt was in perfect voice, and sang with that enthusiasm and abandon which are peculiar to her art. The program comprised songs by Schubert, Brahms, Hugo Wolf and Richard Strauss. The Brahms "Ständchen" had to be repeated, while the singer's interpretations of the same composer's "Der Jäger" and "Wiegenlied" were very beautiful. Wolf's "Verborgenheit" was given with full realization of its mood and the Schubert *lied*, "Wanderer an den Mond," was no less fine in the feeling with which it was given voice. Paula Hegner accompanied exceedingly well.

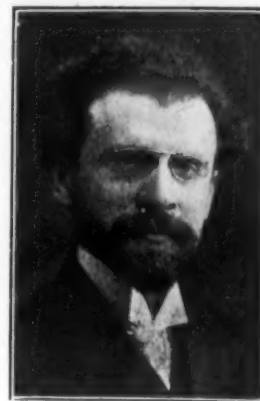
Two short operas by Emanuel Moór were given the same evening, for the first time in London, at the Savoy Theater. EMERSON WHITHORNE.

Henry Bramsen, the 'cellist, was one of last month's concert-givers in Berlin.

## STOJOWSKI BEGINS HISTORICAL SERIES

German, French and Italian Piano Music Illustrated at First Recital

The first of a series of five piano recitals designed to illustrate the growth of pianoforte composition was given before a very large audience in Mendelssohn Hall last Saturday afternoon by Sigismond Stojowski, the eminent Polish pianist. German, French and Italian masters of the clavichord and polyphonic forms figured on the program, among them being Handel, Paradisi, Couperin, Daquin, Domenico Scarlatti, Rameau, and Bach. Previous to the recital Mr. Stojowski spoke at length of the lives and character of the writings of these masters.



Sigismond Stojowski

Handel's Suite in D Minor opened the program and was played with limpid tone and remarkable clarity in the delivery of the polyphonic sections. Paradisi's A Major Sonata followed and its execution showed much facility, while in it, as well as the other numbers, the pianist's extreme lightness of wrist and finger dexterity were made strikingly evident. Couperin's "Les Roseaux," and especially his "Les Barricades Mystérieuses," had deftness and grace and the same must be said of Daquin's quaint conceit, "Le Coucou," which Mr. Stojowski was obliged to repeat. Sprightly grace and piquancy such as is innate in the French music of this period were to be observed in Rameau's "Gavotte Variée."

Mr. Stojowski's Bach was in every respect admirable and made one regret that it had been placed at the end of the program. He divined the emotional contents of the recitatives in the "Chromatic Fantasy" and expressed them to good purpose. In addition to this he gave a musicianly performance of the Gigue from the first partita, the Sarabande from the D Minor Suite and a Bourrée from the English Suite in A.

The next recital, which is to take place on February 18, will be devoted to works of Haydn, Mozart and Beethoven.

## MUSIC FOR CORONATION

Impressive Service Prepared for King George by Westminster Organist

LONDON, Feb. 4.—A draft of the proposed form of musical service to be used at the coronation of King George and Queen Mary in June has been prepared by Sir Frederick Bridge, organist of Westminster Abbey, and submitted for His Majesty's approval. It promises to be a particularly beautiful and impressive service, and will probably include some original compositions. Sir Frederick was the author of the anthem, "Kings Shall See and Princes Also Shall Worship," entitled the "Homage Anthem," and sung at the coronation of King Edward, and it is understood that he is preparing a new work for the festivities in honor of King George. The plan is to include also the works of other living English composers.

The music will be performed by the Westminster Abbey choir, assisted by 400 voices from the choirs of St. Paul's Cathedral, the Chapels Royal of St. James and Savoy, and several cathedrals outside of London. There will be an orchestra of eighty.

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## PHILADELPHIA OPERA SITUATION

Public Turns Out for "Thais" and Prospects Look Brighter—Mr. Stotesbury Entertains Critics and Newspapermen—Why Chicago Figures So Conspicuously in the Company's Present Title

PHILADELPHIA, Feb. 6.—The situation thus far since the opening of the season by the Philadelphia-Chicago Company at the Metropolitan Opera House, Friday evening, January 20, has furnished much in the way of animated discussion. It is generally conceded that there is "something the matter," that the comparatively small audiences that have been the rule—until Wednesday evening of last week, at least, when Mary Garden appeared for the first time this season in her famous interpretation of *Thais*—are the result of something in the way of insufficient working up of the public interest, apathy on the part of music lovers and opera devotees, or—what not? Nobody seems to know just what is the cause of the many seats that have been vacant at all the performances up to last Wednesday evening, but everybody seems to have an idea on the subject. Meanwhile, it is stated that the company is doing fair business even if it is not making the showing that Mr. Hammerstein made, because the management refuses to "paper" the house, and most of the seats that are sat in are paid for. However that may be, and whatever anybody may think, it is well to remember that the Philadelphia-Chicago Company's season is only about two weeks advanced, and there is still time for the big success that we all should so much like to see.

It must be confessed, if the truth really is to be told, that there were not always house full audiences last season, under the Hammerstein régime, and that the "stars" were relied upon to keep things booming. Then Tetrassini was here, warbling several times a week in the popular old operas of the Italian school, and nearly always "packing 'em in," while Miss Garden also was a powerful magnet, seldom appearing to "empty benches." This winter we are not dazzled with so much "stellar radiance," as we have no Tetrassini, and Garden is practically the only "big star" of the resident company. The general efficiency of the organization, however, and the excellence of the ensemble, must be acknowledged. The Philadelphia-Chicago Company is satisfying in every branch, not only in the possession of many singers who, if they have not the greatest of fame, are at least thorough and in many cases brilliant artists, and a chorus and orchestra that scarcely could be bettered.

Liked in "Thais" Better Than "Louise"

Miss Garden, of course, takes precedence in established popularity, but she is by no means the only pebble on the operatic beach. In fact, there was occasion for surprise when she made her first appearance in "Louise" that the audience was not much larger than at the preceding performances which knew not the magic of her name.

Just why it happened is not to be explained, unless it be that "Louise" is not one of Mary's sensational characters, and most people prefer seeing her live up to her reputation as one who dares to do—and does. In proof of this, there was the "Thais" audience on Wednesday evening. Her *Thais* is—well, much more Mary Gardenish, and therein, it is safe to say, lies its greater power to draw. Anyhow, "Thais"—or Miss Garden—or both—drew, and things looked like old times, if last season and the season before may be called "old times," at the Metropolitan.

Last Thursday evening a number of newspaper men—editors and critics—were invited by E. T. Stotesbury, the principal stockholder of the Philadelphia-Chicago Opera Company, to dine with him at the Bellevue-Stratford Hotel. Most of those who had a bid accepted Mr. Stotesbury's hospitality, enjoyed a good "feed," and then, as expected, heard something about the opera situation. Mr. Stotesbury made a few explanations about financial matters, Mr. Dippel gave his views, and there was a general discussion that was interesting and perhaps will be productive of good results. The idea seemed to be that, owing to the apathy on the part of the public, the liberal support of the press is needed to help along the good cause. Not that the opera promoters complain of laxity or lack of generosity on the part of the local papers, or of the absence of just and appreciative comment from the critics—for there is no cause for such complaint—but, the desire being to see things improve financially, the artistic side of the question offering no occasion for dissatisfaction, the fact that "it's up to the newspapers" is recognized. Mr. Dippel's speech at the dinner is worth repeating. Here it is:

"This opera company belongs to Philadelphia. The singers, the orchestra and the chorus have been brought to Philadelphia to be a part of this big city for eleven weeks. A great deal of the money spent for the opera, for the first time in the history of opera in this city, remains in the community. That we are trying to do our very best for Philadelphia is shown in the fact that we have reserved for this city the production of three of our new operas, 'Natoma,' 'Quo Vadis' and 'The Secret of Suzanne.'"

"We have brought with us a number of artists whom you have not failed to recognize as among the greatest in the world, and, best of all, most of them are Americans. I have lived in your country for twenty years and have become so thoroughly acclimated that when I recently went to Chicago I took out my citizenship papers in order that I should become, in every sense, an American. We have brought with us some new artists whom I feel you have already recognized as measuring up to the standard."

"We want to establish in Philadelphia a permanent opera. Our company has stood the test of all requirements in Chicago during our season there, and in New York at the Metropolitan, and I am sure we are going to close our season in Philadelphia—thanks to Mr. Stotesbury and his committee, who have been responsible in bringing us here—thoroughly satisfied that Philadelphia has endorsed the season artistically and financially."

### Uncertainty of Operatic Company's Name

Mr. Stotesbury's remarks, which preceded those of Mr. Dippel, occasioned some surprise, for it was learned that Chicago capitalists hold half a million dollars' interest in the opera company. "When the house was first purchased from Mr. Hammerstein, at a price of \$1,200,000," said Mr. Stotesbury, "I held a mortgage of \$400,000. Of the \$800,000 balance, about \$500,000 was put up by Chicago and other outside capitalists, while the remaining \$300,000 was subscribed by Philadelphians interested in the success of the project."

This statement offers some explanation of the name of the organization, which is not entirely to the liking of a good many Philadelphians, seeing they were given to understand that the company was to be a local institution. In the Windy City it was known as the Chicago Opera Company; here, it was first announced as the Chicago-Philadelphia Company, then there was a turn-about to the Philadelphia-Chicago Company—somewhat too late, however, to banish the impression already created—but now, when the troupe goes to Baltimore, Philadelphia is entirely ignored, and the Baltimoreans hear "The Chicago Grand Opera Company." Kind of a mix-up all around, and regarded by some as poor judgment, but then—if Chicago has \$500,000 invested in the organization, perhaps that is sufficient excuse for the retaining of "Chicago" in the title. Be that as it may, the company is a fine one and worthy Philadelphia's liberal support.

### Favorites of the Company

Several of the new singers have already become favorites. Among them, Carolina White has quite captured all who have seen and heard her. As *Aida* she was cordially praised, but it remained for her *Minnie*, in "The Girl of the Golden West," to show Philadelphians how charming is her personality, how excellent her acting and how brilliant her singing. Miss White even succeeded in eclipsing Emmy Destinn, of the New York Metropolitan Company, who first appeared here as the heroine of the Belasco-Puccini music drama. That is, Miss White proved to be better suited to the part in temperament and the understanding of its individuality, for she is an American.

Miss White was heard again as *Santuzza* last Monday evening, and scored another success. She has a good conception of the tragic village maiden in Mascagni's opera. In "The Girl" Amedeo Bassi also came to the front—even farther than he had done in "Aida." This new tenor is getting to be one of the singers people look forward to hearing, up at the Metropolitan. Bassi's enthusiasm is marked; he seems to enjoy his work, and is most anxious to please. His voice is of good volume, resonant, sympathetic, and used with telling effect, after the manner of the typical Italian tenor who knows how to rise to a climax and produce a thrill. He was the *Canio* in "Pagliacci," which was again the companion piece to "Cavalleria," and the famous "Lament" was feelingly sobbed and effectively sung.

Among the favorites of last season who again are treading the Metropolitan stage and sending their voices across its footlights to the delight of many devoted admirers are McCormack, Sammarco, Zerola, Dalmorès, Huberdeau, Dufranne and Renaud among the men-folk; Sylva, whose *Carmen* has again fascinated, and Alice Zeppilli, she of the tenuous, sweet and bird-like soprano, with the pleasant prospect of Gerville-Réache, the full-throated contralto, later on. Lovely Lillian Grenville sang *Thais* when Mary Garden was too ill to appear, completely charming her audience, and Jeanne Korolowicz also triumphed as *Leonora* in "Trovatore," in which Zerola was again the impressively dramatic *Manrico* of the thrilling high C's. A new tenor is sure to be of interest, and the *Don José* of Guardabassi, which he sang to the *Carmen* of Sylva, proved him to be manly, handsome, a good actor and a fine singer whom everybody will be glad to hear again. With such an array of

artists—and there are others who will attract attention from time to time—it will be seen that the Philadelphia-Chicago Company is well equipped with singers in every branch of operatic work, even if the Garden has a fence around it as to the ground where the "big stars" perambulate, and, everything considered, there is no reason why the season at the Metropolitan should not be a success with a big S.

Last Saturday afternoon "Tales of Hoffmann" was sung for the first time this season, with Sylva, Grenville, Zeppilli, di Angelo, McCormack, Renaud and Huberdeau in the cast, and that evening Lydia Lipkowska again sang with facility and expression as the distraught heroine in "Lucia di Lammermoor." Florencio Constantino being the *Edgardo*.

This week, beginning with Verdi's "Otello" to-night—Leo Slézak and Frances Alda being "loaned" by the Metropolitan Company for the occasion, to appear as the jealous Moor and his *Desdemona* and Sammarco singing *Iago*—we are to have "Faust" on Wednesday evening, with Miss Alda as *Marguerite*, Dalmorès as *Faust*, Huberdeau as *Mephistopheles*, Dufranne as *Valentine* and Tina di Angelo as *Siebel*. Friday evening Miss Garden will appear again in "Pelléas et Mélisande," for the first time this season, and on Saturday "Madama Butterfly" is to be given in the afternoon, Alice Zeppilli singing *Cio-Cio-San* here for the first time, with Bassi as *Pinkerton* and Sammarco as *Sharpless*, and in the evening "The Huguenots" will attract the popular-price crowd, a real bargain being offered, as Mme. Korolowicz will sing *Valentine*, while Zerola will be the *Raoul* and Zeppilli the *Queen*.

ARTHUR L. TUBBS.

### A MacDowell Exponent in Tour of Middle Western Colleges

Ernest Bayne Manning, the pianist, who is *en tour* through the Middle West, has been making a specialty of educational recitals and will appear before the students of the principal colleges and State universities of Missouri, Kansas and Arkansas before returning to New York. He is a member of the faculty of the National Academy of Musical Art at No. 49 West Seventy-sixth street, New York, of which institution Mrs. Jessie McIntosh Graeffe is the director and founder. Mr. Manning introduces the large works of Edward MacDowell on his recital programs. He was for some time a pupil of the composer. He gave the following program on January, 28 before the students of the State Normal School of Springfield, Mo.:

Carnival, op. 9, Schumann; (a) Scherzo in B Flat Minor, Chopin; (b) Holberg Suite, op. 40, Grieg; Sea Pieces, (a) "Ocean, Thou Mighty Monster," (b) "A. D. MDCXX," (c) Song, MacDowell; Celtic Sonata, MacDowell; (a) Etude de Concert, No. 3; (b) Rhapsodie-Hongroise, No. 11, Liszt.

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## MUSIC IN INDIANAPOLIS

Reinald Werrenrath and Karl Klein  
Among Week's Visiting Artists

INDIANAPOLIS, IND., Feb. 3.—The first of the week was important, musically, for Indianapolis. On January 31 Fritz Krull, baritone, delivered a lecture before the Indiana Library School, which was both educational and unusual. His subject was "Musical Bibliography." The speaker suggested that libraries acquire the musical masterpieces for circulation.

The last concert in the series given by the Indianapolis People's Concert Association, took place January 30, in Tomlinson Hall, when Reinald Werrenrath, baritone, and Karl Klein, violinist, appeared to great advantage. A large audience heard the two artists, and so cordial was their reception that both responded to encores. Carrie Amelia Hyatt played the accompaniments for both artists.

Carrie Amelia Hyatt, pianist, and James Arnold Wynn, flutist, appeared in a recital at Robert's Park Church, January 31, before an appreciative audience. Miss Hyatt's numbers were exceedingly well played and included a Chopin group and numbers by Debussy, Strauss, Godard and Beethoven. Mr. Wynn also played with distinction.

## Max Wertheim's Berlin Success

BERLIN, Feb. 1.—Max Wertheim, the vocal teacher and opera and concert tenor, formerly of New York, has been in great demand in Berlin this season. The many pupils who have come to him during his comparatively short sojourn in Berlin, as well as those who have followed him here from New York, are making such progress under his guidance that they are bound soon to awaken the interest of the musical circles of Berlin. Song recitals which take place in Mr. Wertheim's studio every week bear witness to the progress which his pupils are making.

## Manfred Malkin Pupils in Recital

Pupils of Manfred Malkin, the pianist, appeared in recital at Carnegie Chamber, Music Hall, on February 6. The heavy snowstorm did not prevent a good-sized audience from hearing the program, which had been prepared with much care and thought. Mr. Malkin is already well known as a soloist in this city, and it is safe to say that such work as done by his pupils on Monday evening will bring him a large following as a teacher and pedagogue.

## Mascagni's Suit Against Lieblers Postponed

MILAN, Feb. 6.—Postponement of the suit of the composer, Mascagni, against Liebler & Co., over the cancellation of the contract for the production of the opera, "Ysobel," was made to-day to February 18, owing to the absence of the defendants. The Italian law requires that, when the defendants are absent, a second summons shall be given before the case can be brought to trial.

BONCI MAKES HIS  
MINNEAPOLIS DEBUTHis Appearance with Oberhoffer  
Orchestra One of Season's  
Rarest Delights

MINNEAPOLIS, Feb. 4.—Alessandro Bonci was the soloist at the concert given Friday evening by the Minneapolis Symphony Orchestra under the direction of Emil Oberhoffer. This was the singer's first appearance in Minneapolis and there was a large audience to greet him. The tenor sang three arias and added three encores. His program numbers were "Una Furtiva Lagrima," from "L'Elisir d'Amore," Donizetti; "Celeste Aida," Verdi, and "Che gelida manina," from "La Bohème," Puccini. Bonci's consummate art, intelligence and rare gifts of interpretation made his singing one of the delightful treats of the season.

Instead of the usual symphony Mr. Oberhoffer gave "Aus Italien," the Symphonic Fantasy by Richard Strauss. This was the first time the work had ever been given in Minneapolis. It did not sound like the Strauss music which had been heard in Minneapolis before. There are some beautiful and melodious themes worked out with the composer's usual skill, but there were many portions vague and uninteresting at first hearing. The orchestra played it in fine form.

TETRAZZINI'S KISSES  
DIDN'T AROUSE THEMHuge Denver Audience Cold Despite  
Blandishments and Brilliant Singing

DENVER, Feb. 3.—Tetrazzini and Josef Hofmann appeared here on Wednesday and Thursday evening, respectively, making this a notable week for local concertgoers. Tetrazzini drew the greatest audience ever attracted here by a star of the musical realm. The entire seating capacity of the Auditorium—3,500—was sold before the day of the concert, and hundreds of chairs were placed on the stage, in the orchestra pit and at the rear of the galleries, to accommodate the overflow. When Tetrazzini faced this great audience she first looked amazed, then pleased, and acknowledged the compliment to her fame by throwing kisses in every direction. This frank love making to the audience, together with her wonderfully brilliant singing, should have earned her a more enthusiastic reception than was given. To be sure, there was considerable applause of the cold-blooded Denver type, which is just sufficient to get an encore offering from the artist; but neither Tetrazzini's brilliant singing nor her prettiest coqueting could Latinize the blood of our mile-high materialists. I could not help contrasting the night of her New York debut, when she was recalled times without number and "Bravas" rang through the spaces of Mr. Hammerstein's opera house in tumultuous chorus. The diva was in splendid voice and sang with great brilliancy. One may care little for the illogical music that serves as the vehicle for coloratura singing, but it is worth while listening to a Tetrazzini once in a while, just to be reminded of the possibilities of the human voice.

Frederick Hastings, baritone, who sang with distinction; André Benoist, pianist, who contributed excellent accompaniments and an acceptable solo, and Walter Oesterreicher, flutist, who shone both as soloist and in the "Mad Scene" obligato, assisted Tetrazzini.

Pianists may not hope to compete with *prime donne* as popular attractions, and it was to be expected that Josef Hofmann would not draw the capacity of the big Auditorium. But he was heard by a large audience, nevertheless, and he gave great pleasure. His tone was always beautiful, his technic impeccable, and his readings had a certain fresh enthusiasm that made them altogether delightful.

Robert Slack, who introduced both Tetrazzini and Hofmann this week, announces Pepito Arriola for a recital on Feb. 21, Mischa Elman on March 22, and CARUSO (spell it in capitals, if you wish to indicate what it means to us of Denver) and his

ing at first hearing. The orchestra played it in fine form.

The string orchestra played the rhapsody "España," by Chabrier, very beautifully. The other orchestral number was the gay and humorous overture to a comedy of Shakespeare by Scheinflug, played with delightful spirit.

One of the largest audiences of the season was present at the popular concert given by the orchestra Sunday afternoon last. Carlo Fischer, the leading cellist of the orchestra, was the soloist. He received recall after recall. Both his numbers were new to Minneapolis audiences. One number was the "Adagio from Concertstueck," by Dohnanyi, a composition well adapted to reveal the beauties of the cello. Mr. Fischer met every requirement, playing with the beautiful tone so characteristic of his work and with authority and temperament. He gave the cello solo in the "Serenade, op. 69, in D Minor," by Volkmann, which the orchestra played for the first time. The other orchestra numbers were the "Surprise Symphony," Haydn; three dances from "Henry VII," by Edward German; the Overture, "Merry Wives of Windsor," Nicolai, and "Rêves d'enfant," from Suite 2, Tchaikowsky, also given for the first time here.

The orchestra also gave a program under the direction of Mr. Oberhoffer Tuesday evening at the mass meeting held in the Auditorium in the interests of the new Art Museum, for which \$725,000 has already been subscribed.

The orchestral association is deeply interested, for the plans call for a hall specially designed for the orchestra and to be its future home. It is expected that the hall will be in readiness within three years.

E. B.

company on May 8. Gadski, Zerola and Pasquali are three of the artists engaged for the Festival in late April, of which the Thomas Orchestra with sixty players will be the musical backbone. J. C. W.

A NEW PAINTING OF  
MME. JOMELLI AROUSES  
GOTHAM ART CIRCLES

Jeanne Jomelli, as Sulamith, Painted by  
Edmund Russell

Few portraits recently exhibited in New York galleries have aroused more comment than that of Mme. Jeanne Jomelli, painted by Edmund Russell, who has pictured the singer in the rôle of *Sulamith*, in Gounod's opera, "The Queen of Sheba."

The picture is remarkable for its close likeness of the soprano and for the general treatment and composition, notably, the effect of the incense rising from the globe held by the Moorish slave kneeling at the singer's feet.

## INDIAN GIRL'S GRATITUDE

Suzanne La Homa Sings for Cherokees,  
Who Helped Her Get Education

News has come to New York of Suzanne La Homa, an American Indian girl, who was formerly a protégée of Mme. Schumann-Heink and afterwards an artist pupil of Mme. Anna Ziegler, of this city.

As a promising student she was discovered in Oklahoma by Mme. Schumann-Heink, who advised her to go abroad. While she was abroad she tried several of the greatest teachers, but was unable to find exactly what her voice needed, and so returned to this country to study with Mme. Ziegler. She was with her for two years, and left to go West to sing for the people of her own nationality. The older men of the Cherokee nation each gave a dollar to help pay for the girl's musical studies, and now she is repaying them by singing in every town where they can hear her.

Mme. Schumann-Heink recently hired a special train in order that she might hear one of the girl's concerts at Muskogee, Okla.

MAX ZACH'S CYCLE  
FOR YOUNG PEOPLEFirst of Series of Programs by  
St. Louis Orchestra Proves  
Valuable

ST. LOUIS, Feb. 4.—The first program of Mr. Zach's attractively arranged cycle, known as the "Young People's Concerts," was given on Friday evening and this afternoon and proved distinctly pleasing. For both concerts the audiences were very good. Rubinstein's "Bal Costume," the opening number, set the audiences in a good humor by its lively tempo. Next came Bizet's "Children's Games," followed by the Haydn "Farewell Symphony," which never fails to please. The hall was gradually darkened, as candles were extinguished by the various members of the orchestra after their parts had been finished until finally the auditorium was in complete darkness. The familiar and ever-liked "Nutcracker Suite" of Tchaikowsky, the "Valse Triste" of Sibelius and the tone-poem "Baba Yaga," by Liadow, were artistically rendered. As a result of many requests, Mr. Zach added the strenuous Strauss symphonic poem, "Don Juan," which proved to be the chief feature at both concerts.

Mr. Charlton has been spending a few days here and will return to New York the first of next week. He has been working on the plans of the orchestra for next year.

Mrs. Fritz von Windeger gave an interesting concert at St. Stephen's Mission last Thursday night, assisted by several of the best known artists in the city. Among them were Mrs. Lulu Kunkel-Burg, violinist; Mrs. W. A. McCandless, contralto; Mrs. Morris Skrainka, soprano, and Edward Mead, baritone. Mrs. Berry-Mayes played artistic accompaniments.

The second concert of the Arion Club of Webster Groves took place at Bristol Hall in that suburb on Thursday night and proved a delightful affair. The soloists were Christine Miller, contralto, of Pittsburgh, and Mrs. Wilhelmina Lowe Speyer, harpist, of St. Louis. The club is made up of thirty voices under the directorship of Glenn Woods and does extremely fine work. Mr. Woods has the singers under excellent control and their shading and tone quality are of high order. Miss Miller made a profound impression with several groups of songs in English, French and German. Mrs. Speyer, well known in local musical circles, played several pleasing numbers. Oscar Condon played the accompaniments in good fashion. H. W. C.

## Mme. Rihm Gives Brooklyn Recital

Therese Rihm, dramatic soprano, was one of the artists in a recital before the Invincible Club, of Brooklyn, Wednesday evening, February 1, singing songs by Tchaikowsky, Foote, Spross, Chadwick and Bohm.

TONE MARVELS IN  
BUSONI'S RECITAL

[Continued from page 1]

with the feeling that one had heard, not the piano, but the human voice.

The presumable wisdom gained from the knowledge of a love of meaningless glitter on the part of audiences generally, but the validity of which is open to reasonable doubt, led the great pianist to close his program with a miserable "Galop Chromatique" composed by Liszt at his worst.

The audience was huge, and its applause to be described in superlatives.

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Walter Damrosch produced Pierné's "The Children at Bethlehem" at Hartford, Conn., on February 1 before a small audience.

In the last concert of the Fröbel Hall series in Providence the artists were Alice Preston, soprano; Leon van Vliet, 'cellist, and Gene Ware, organist.

Professor Thomas J. Peacock, of Brooklyn, is to leave his position as choir master of Trinity Church, Roslyn, L. I., where he has served for nine years.

Mr. and Mrs. Frederick B. Grannis, organist and soprano soloist of the First Baptist Church, of Bridgeport, Conn., have submitted their resignations to take effect at the end of the church year.

Gustav Luders, the composer, who has been in Berlin, returned to New York February 5 on the *Kaiserin Auguste Victoria*. He brought with him a new operetta which will be produced in the Spring.

Piano pupils of Mrs. Margaret Moore gave a recital recently at the Jesse French Hall in Austin, Tex. The program was presented by Mary Burlingame, Kathleen Molesworth, Millie Hofstetter, Kathryn Young, Alta Rowe, Margaret Harper and Hope Mayfield.

At the studio of J. O. Prochazka, in Nyack, N. Y., the first of a series of historical lectures will shortly be delivered by May Keenolts. The subject will be Bach, whose D Minor Concerto will incidentally be performed on two pianos by Charlotte Cromley and A. C. Lillias.

More than 400 persons attended the annual musicale given in Mt. Zion Reformed Church, Spring Grove, Pa., on January 25. The participants were Ruth Clutz, soprano, Gettysburg; Mrs. Harry L. Link, contralto, and Harry L. Link, Mary J. Bond and Margaret Link, pianists, York, Pa.

Three organ recitals will be given during the present month by F. Averav Jones of the St. Marks Church, Philadelphia. German, French and miscellaneous programs will be given and at the third recital Charlotte Hall, a pupil of Sevcik, will play a movement of Elgar's new violin concerto.

Eva Belle Clement and Elsa Mary Clement, daughters of Lewis Clement, formerly manager of the Mason & Hamlin piano warerooms in New York, have returned with their father to Toledo, Ohio. The Misses Clement have opened a music studio in Toledo, where they will teach piano.

James B. Regan, of the Hotel Knickerbocker, New York, gave his annual dinner to artists of the Metropolitan Opera Company on February 5, his guests numbering, among others, Giulio Gatti-Casazza, Geraldine Farrar, Frances Alda, Enrico Caruso, Andrea De Seguro and Antonio Scotti.

Alice Brady, daughter of the theatrical manager, William A. Brady, recently made her stage debut in the production of the operetta, "The Balkan Princess," in New Haven, Conn. Miss Brady is a graduate of the Boston Conservatory of Music, and displays excellent vocal as well as histrionic abilities.

A piano recital that attracted much attention in Hartford, Conn., was given January 25 by Mrs. Charles Dudley Warner, who played Chopin's Concerto in F Minor, three mazourkas by Chopin and "Hark, Hark, the Lark," by Schubert-Liszt. Mrs. Warner has been invited to play before the MacDowell Society of New York.

Handel's "Messiah" was presented at the First Congregational Church, Beloit, Wis., on January 17, the occasion of the

Beloit College Music Festival. The soloists were Lucile Tewksbury, soprano; Mary Young, contralto; David Duggan, tenor, and Albert Borroff, bass. All acquitted themselves in creditable fashion.

The Hartford, Conn., Philharmonic Orchestra, under the direction of John Spencer Camp, played a well-arranged program at the Parsons Theater, that city, last week, doing particularly effective work in the Grieg "Peer Gynt" Suite and Liszt's "Les Preludes." The soloist was Frederick Weld, baritone, whose work proved pleasing to the audience.

A strong trio combination has been organized in Milwaukee. It is composed of Winogene Hewitt, pianist and organist; Pearl Brice, violinist, and Hugo Bach, 'cellist. Their first formal appearance in concert will be on February 21, when the Arion Musical Club will give its second concert of the season. Margaret Keyes, contralto, will be soloist.

Edward J. Brandt, of Watertown, Wis., a wealthy manufacturer who has acquired a musical education, appeared as a baritone soloist in Milwaukee for the first time at the People's Concert in the Auditorium January 29. Mr. Brandt presented a solo from Haydn's "The Creation." Hugo Bach, a Milwaukee 'cellist, was the chief performer on this program.

A South Berkshire choral union has been organized in Great Barrington, Mass. The officers are: President, J. R. McComb; vice-president, G. L. Taylor; secretary, J. S. Stone; treasurer, C. E. Culver; director, H. L. West. The organization has about forty members. They are to begin the rehearsals for Haydn's oratorio, which will be presented about Easter time.

Willy Leonard Jaffe, the Milwaukee violinist, is one of the leaders in the establishment of a new musical college at Madison, Wisconsin's capital and seat of the State University. The college has been incorporated under the name of Madison Musical College and the capital stock is \$25,000. Ottokar Malek and Albertine W. Moore are associated with Mr. Jaffe in the venture.

To honor in music the memory of Abraham Lincoln Mrs. H. H. Bridgman, of Norfolk, Conn., has invited one thousand persons to attend a concert there Saturday, February 11, and has engaged the Flonzaley Quartet and Xaver Scharwenka, pianist, for the occasion. Mrs. Bridgman gives a musical entertainment in memory of Lincoln annually on the anniversary of his birth.

The Gamut Club, of Los Angeles, was given a reception at the home of Judge and Mrs. Erskine Ross, that city, on January 24. The musical program was furnished by Messrs. W. E. Strobbridge, at the pipe organ; Charles Demorest, organ; G. Allen Hancock, 'cello; Ernest Pither, baritone; Oskar Seiling, violin; I. P. Dupuy, tenor; F. H. Colby, organ, and Julius Seyler, piano.

The Arion Society, of Brooklyn, and the Williamsburger Sängerbund have already announced their intention of entering the competition for the Kaiserpreis of the Nordostliche Sängerbund to be contested for the fifth time early in the Summer of 1912 in Philadelphia. The plan is to erect in Philadelphia a special building of mammoth size to accommodate the singers and their audiences.

This program was given Wednesday-afternoon at the organ recital by Robert J. Winterbottom in Trinity Church at Broadway and Wall street, New York: Toccata in F, Bach; Concerto in G (two movements), Handel; Aria, Haydn; Sonata, No. 1, Mendelssohn; Aria, Bach; Prelude and Fugue, in E Flat, Saint-

Saëns; Question and Answer, Wostenholme; Toccata, Faulkes.

Thomas S. Callis, organist and director of St. John's Evangelical Protestant Church, Columbus, O., played an interesting recital program on Sunday afternoon, January 29, including selections from D'Albert, Massenet, Hoffmann, Sullivan, Lyons, Johnston Hollins and others. He was assisted by Neil Fravel, one of his advanced pupils, singing "The Penitent," by Vandewater, and "To-day, if You Will Hear," by Rogers.

Michael Clegg Maynier, who is under the management of E. M. Fite, has been booked for twenty weeks, for a Western and Southern tour to start on October 1, with Harry Barnhart, tenor. He will also make some New York City and State appearances. There will be a specialty of musical recitals, showing the development of music in Italy, Germany, England and America, which should prove to be highly interesting to all music lovers.

A most appreciative audience in Clarksville, Mo., listened to a recital given January 24 under the direction of the Woman's Club and consisting of the song cycle, "In a Persian Garden," by Liza Lehmann and several solos and duets. The numbers were given by Mrs. George Dobyn, soprano; Mrs. James T. Quarles, contralto; George Sheffield, tenor, and Robert P. Strine, baritone, all from St. Louis. Mrs. Mikesch, from Chicago, played the accompaniments.

A concert was given on January 24 by the Ladies' Choral Society at the Trinity Parish House, New Rochelle, N. Y. The assisting artists were Mrs. Ernst Merton Best, soprano; Reed Miller, tenor, and Eleanor Stark-Stanley, pianist. The program, which was admirably sung, contained works by Cadman, de Koven, Schubert, Chadwick, Spross and Wagner. Mr. Miller sang airs from "Eugen Onegin" and "Pagliacci" in a manner that charmed his hearers completely.

Haydn's "The Creation" was sung by the New Haven People's Choral Union in that city January 27, marking the tenth anniversary of the organization. In appreciation of the work of the conductor, William E. Haesche, a loving cup was presented him by the chorus. Assisting the union were the New Haven Symphony Orchestra and Mrs. Margaret C. Rabold, Edward Strong and Tom Daniel, soloists. The Hermann Sohne Männerchor also contributed several numbers to the program.

Edgar Stillman-Kelley's overture to "Macbeth" received a fine performance at the hands of Walter Damrosch and the New York Symphony Orchestra at a concert at the Miami Auditorium, Miami University, Oxford, O., on January 24. Oxford is the present residence of Mr. Stillman-Kelley, where he holds a fellowship at Western College. He was present at the performance of the "Macbeth," which was splendidly received by the audience, and was called out to bow his acknowledgments.

For the benefit of the Protestant Episcopal City Mission Society a concert arranged by Maud Morgan, harpist, was given February 2 in the house of Mrs. William K. Vanderbilt, No. 560 Fifth avenue, New York. Miss Morgan and William C. Carl played a duo for harp and organ. The arrangement of Handel's "Largo," for five harps and organ, was played by the Misses Morgan, Phoebe Arleigh, Marjorie McClintock, Taliaferro Ford and Eleanor Morgan Neely, with Mr. Carl at the organ.

Haydn's Symphony, No. 2, and Lachner's Overture, No. 2, in D Major, were the principal numbers on the list presented at the first public recital of the Providence Orchestral School in that city. The concert was given under the direction of Roswell H. Fairman and drew a numerous audience. The Bach concerto for two violins was played by Mary Ellis and Sara Kennard Corbett, and Langley's "Evening Breeze" and Schumann's "Traumerei," for string orchestra, were also on the program.

The cancellation of the engagements of three leading artists who were to have appeared in Milwaukee under the direction of Mrs. Clara Bowen Shepard has proved a disappointment to the band of faithful concert-goers there. Mischa Elman and Mme. Schumann-Heink will not appear this

season, and the date of Mme. Johanna Gadschi, who was to have been here on January 31, was postponed until some time in May. The musical situation in Milwaukee, at this time is the reason for the wholesale cancellations.

Edward Johnston's weekly organ recitals at Cornell University, Ithaca, N. Y., on January 20 and 27, included the following numbers: (January 20) "St Ann's" Fugue, Bach; Sonata in C Minor, Mendelssohn; "Evening Star" and "Pilgrim's Chorus," Wagner; Finale, Lemmens; "Salut d'amour," Elgar; Postlude in D Minor (new), Silver; (January 27) Prelude and Fugue in C Minor, Bach; Overture to "Athalie," Mendelssohn; March from "Athalie," Mendelssohn; Venetian Suite, Nevin-Gerritt Smith; March from "St. Polycarp," Ouseley.

The College Women's Club, of which Jennie Pomerene Haney is president, gave a concert at the Waldorf-Astoria, New York, on the evening of January 20. Among those who appeared were Margel Gluck, violinist; Ella Ivey, pianist, and Gabrielle Claus, soprano. Miss Gluck distinguished herself by an admirable performance of Handel's A Major violin sonata, in which she was effectively assisted by Miss Ivey and several modern pieces. Miss Claus disclosed vocal attainments of a high order in an air from "Aida" and songs by Leoni, Foster, Chadwick and others.

After two concerts of varied and unusual character the program of the fourth Symphony Concert for Young People in New York, on Saturday afternoon, February 18, will revert to the general plan of the season—the illustration of the musical characteristics and development of the different races. Walter Damrosch and the New York Symphony Orchestra will play selections from the works of the great French masters of the 19th century, beginning with the brilliant "Rakoczy March" and "Dance of the Sylphs" from Berlioz's "Damnation of Faust." At the fifth concert, on March 11, the soloist will be Katherine Parlow.

#### Noted Singers at Mrs. De Koven's Musicales

There were songs by Mary Garden, Amedeo Bassi, Mario Sammarco and Reinhold Von Warlich at a musicale given by Mrs. Reginald DeKoven, wife of the composer, at her home, No. 42 East Sixty-sixth street, New York, Sunday evening, February 5.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Adkins, Morton—Brooklyn, Feb. 10.  
Bank's Glee Club—Carnegie Hall, New York, Feb. 18.  
Beddoe, Dan.—Minneapolis, Feb. 14.  
Beebe, Carolyn—Columbus, O., Feb. 14; Sewickley, Pa., Feb. 15.  
Behrens, Cecile M.—Mendelssohn Hall, New York, Feb. 10.  
Bispham, David—Brooklyn, Feb. 12 and 16; Newark, Feb. 17.  
Bonci, Alessandro—Chicago, Feb. 12; Milwaukee, Feb. 14.  
Busoni, Ferruccio—Detroit, Feb. 9.  
Cairns, Clifford—Boston, Feb. 12.  
Carvadosci, Giovanni—Mendelssohn Hall, New York, Feb. 15.  
Cheatham, Kitty—Cleveland, Feb. 11; Akron, Feb. 14; New York, Feb. 15; Wilmington, Del., Feb. 18.  
Clément, Edmond—Boston, Feb. 16.  
Connell, Horatio—Indianapolis, Feb. 11; Reading, Pa., Feb. 14; Concord, N. H., Feb. 16.  
Coster, Nathan—Carnegie Hall, New York, Feb. 16.  
Cracroft, Mary—Carnegie Hall, New York, Feb. 16.  
Cunningham, Claude—Boston, Feb. 16.  
Dethier, Edouard—Columbus, O., Feb. 14; Sewickley, Pa., Feb. 15.  
Dimitrieff, Nina—Carnegie Hall, New York, Feb. 16.  
Gadski, Mme.—Rochester, Feb. 10; Ithaca, N. Y., Feb. 11; Carnegie Hall, New York, Feb. 14.  
Gluck, Alma—Boston, Feb. 12.  
Goldman, Edw. F.—New York, Feb. 12.  
Goold, Edith Chapman—Boston, Feb. 16.  
Gruppe, Paulo—Memphis, Feb. 15.  
Hamlin, George—Toronto, Feb. 7-9; Boston, Feb. 12.  
Harris, Victor—Carnegie Hall, New York, Feb. 16.  
Hastings, Frederick—Chicago, Feb. 12; Cincinnati, Feb. 16; St. Louis, Feb. 20; Cleveland, Feb. 27.  
Havens, Raymond L.—Carnegie Hall, New York, Feb. 16.  
Hofmann, Josef—Boulder, Colo., Feb. 18.  
Hulse, Lelia, Joel—Carnegie Hall, New York, Feb. 16.  
Hutcheson, Ernest—Brooklyn, Feb. 11.  
Jennings, Pauline—Brooklyn, Feb. 14.  
Kefer, Marguerite—Mendelssohn Hall, New York, Feb. 15.  
Kirkby-Lunn, Mme.—New York, Feb. 14-17.  
Kriens, Christiaan—New York, Feb. 17, 20, 24.  
Kriens, Eleanor Foster—New York, Feb. 17, 20, 24.  
McCue, Beatrice—Waldorf-Astoria, New York, Feb. 13.  
Miller, Christine—Chicago, Feb. 16.  
Miller, Reed—Brooklyn, Mass., Feb. 10; Concord, N. H., Feb. 15; Cleveland, Feb. 28.  
Ormond, Lilla—Florida, Feb. 6 to 19.  
Ormsby, Frank—Concord, N. H., Feb. 16.  
Pascal, Julian—Granville, O., Feb. 15.  
Powell, Maud—Austin, Tex., Feb. 10; San Angelo, Feb. 13; Brownwood, Tex., Feb. 14; Stephenville, Feb. 15; Waco, Feb. 17.  
Renaud, Maurice—Carnegie Hall, New York, Feb. 7.  
Rider-Kelsey, Corinne—Boston, Feb. 16.  
Rogers, Francis—New York, Feb. 14; Columbia University, New York, Feb. 15.  
Samaroff, Olga—Cincinnati, Feb. 17-18.  
Sassoli, Ado—Minneapolis, Feb. 14.  
Schultz, Leo—Mendelssohn Hall, New York, Feb. 10.

Schumann-Heink, Mme.—Boston, Feb. 12.  
Schwahn, Bertram—Carnegie Hall, New York, Feb. 16.  
Spencer, Janet—Baltimore, Feb. 17.  
Stojowski, Sigismund—Mendelssohn Hall, New York, Feb. 18.  
Strong, Edward—Newark, Feb. 12; Akron, O., Feb. 14.  
Wells, John Barnes—Owego, N. Y., Feb. 10.  
Werrenrath, Reinald—Kansas City, Feb. 10; Minneapolis, Feb. 12; Chicago, Feb. 16; Dayton, O., Feb. 17; Washington, Feb. 19.  
Williams, H. Evan—Peoria, Ill., Feb. 14.

## Orchestras, Quartets, Choruses, etc.

Boston Symphony Orchestra—Boston, Feb. 10-11; Providence, Feb. 14; Boston, Feb. 16, 17, 18.  
Bostonia Sextet Club—Anderson, Ind., Feb. 13; South Bend, Ind., Feb. 16; Warrensburg, Mo., Feb. 20; Kansas City, Feb. 21; Manhattan, Kan., Feb. 22; Salina, Feb. 23; Enid, Okla., Feb. 24; Arkansas City, Feb. 25; Iowa City, Feb. 27.  
Cecilia Society of Boston—Boston, Feb. 16.  
Cincinnati Symphony Orchestra—Hamilton, O., Feb. 10; Cincinnati, Feb. 12, 17, 18.  
Flonsaley Quartet—Baltimore, Feb. 10; Norfolk, Conn., Feb. 11; Cambridge, Mass., Feb. 13; Summit, N. J., Feb. 14; Flushing, L. I., Feb. 15; Montclair, N. J., Feb. 16; Brooklyn, Feb. 17.  
Handel and Haydn Society—Boston, Feb. 12.  
Hoffmann String Quartet—Boston, Feb. 17.  
Longy Club—Boston, Feb. 13.  
Mead, Quartet, Olive—Mendelssohn Hall, New York, Feb. 15.  
Mendelssohn Glee Club—Mendelssohn Hall, New York, Feb. 13-14.  
Minneapolis Symphony Orchestra—Minneapolis, Feb. 12, 17-19.  
New York Philharmonic Orchestra—New York, Feb. 10, 14, 17, 19.  
New York Symphony Orchestra—Brooklyn, Feb. 11; New York, Feb. 12, 17, 19.  
Oratorio Society of New York—Carnegie Hall, New York, Feb. 11.  
Philadelphia Orchestra—Philadelphia, Feb. 10-11, 17-18.  
Philharmonic Trio—Brooklyn, Feb. 18.  
Rubinstein Club—New York, Feb. 11-14.  
Russian Symphony Orchestra—Carnegie Hall, New York, Feb. 16.  
Seattle Symphony Orchestra—Seattle, Feb. 12.  
St. Cecilia Club—Carnegie Hall, New York, Feb. 16.  
St. Louis Symphony Orchestra—St. Louis, Feb. 10, 11, 12, 17, 18, 19.  
Thomas Orchestra—Chicago, Feb. 10, 11, 17, 18.  
Volpe Symphony Orchestra—Carnegie Hall, New York, Feb. 12.  
Young People's Concert—Carnegie Hall, New York, Feb. 18.

## DAVID BISPHAM ASSISTS MISS PINNEY IN RECITAL

Mary Reno Pinney appeared in recital on Saturday evening, February 4, at Mendelssohn Hall, New York, assisted by David Bispham. A large audience greeted Miss Pinney, who played both organ and piano works with much success. The program follows:

First Concerto (Interlude and Variations), Handel, Miss Pinney; "Commit Thy Ways" (St. Matthew Passion), Bach, (with organ); "Dem Unendlichen," Schubert, (with organ and piano), Mr. Bispham; Gavotte, Gluck-Brahms, Chant Polonais, Chopin-Liszt, Etincelles, Moszkowski, Miss Pinney; Dichterliebe (Poet's Love), Schumann, Mr. Bispham; Berceuse, Concert Overture, Faulkes, Miss Pinney.

In the organ concerto of Handel Miss Pinney obtained some beautiful effects, showing a thorough knowledge of registration. At the piano her work was marked by a fluent technic and satisfactory interpretative powers.

Mr. Bispham sang with his usual mastery. Later he gave the "Dichterliebe" cycle of Schumann, one of the greatest groups of songs ever given to the world. Mr. Bispham, as a great exponent of singing in English, explained to the audience that he was forced to sing the work in German, as, up to the present time, he had been unable to find an adequate translation of Heine. He gave "The Two Grenadiers" in English as an encore. Harry M. Gilbert distinguished himself through his artistic playing of the accompaniments.

## A Newark Orchestral Concert

NEWARK, N. J., Feb. 4.—Frank L. Sealy conducted the New York Symphony Orchestra in an enjoyable concert at Wallace Hall last evening. The well-selected program began with Mendelssohn's overture, "Fingal's Cave," followed by Beethoven's Eighth Symphony, which, although not given under ideal conditions, was warmly received. The other members were Weber's "Preciosa" overture; the slow movement from the E flat symphony of Schumann and a dash from the same composer's "Manfred" music, Wagner's "Siegfried Idyl" and the Saltarello from Mendelssohn's Italian symphony. Mrs. Florence Mulford Hunt, who has just returned from a tour with Walter Damrosch, sang several songs by MacDowell, Massenet, Schubert, Reichardt and Chadwick in her usual refined style and did much to enhance the value of Mr. Sealy's praiseworthy enterprise.

C. H.

## WINS GLORY FOR ST. PAUL IN SONG

## Choral Art Society Demonstrates the Strength of Local Talent

ST. PAUL, Feb. 3.—The St. Paul Choral Art Society, Leopold G. Bruenner, conductor, gave a sacred choral recital in the Park Congregational Church last night. The event stands out with special significance as a most favorable evidence of musical culture in St. Paul. Only local talent was employed and only such local talent as is devoted, heart, mind and voice, to the purest forms of choral composition and choral singing of the highest order. Thirty-five members responded to the exacting demands of a conductor having a clear vision of ideal choral art and an excellent performance was given of rarely heard compositions by Bach, Praetorius, Josquin de Pres, Michael Haydn, Tschai-kowsky and Rheinberger. Most of the work was a *capella*, the voices, well blended and balanced, apparently suspended in an

atmosphere of reverence and devotion, sustained only by the singers' own feeling and the conductor's inspiration.

The last number, Rheinberger's "Stabat Mater," was given with organ and a string quartet consisting of Max Weil, first violin; Clayton Weisel, second violin; Hermann Ruhoff, viola; Frederick Scheld, cello.

George H. Fairclough, organist, was the assisting soloist, choosing his numbers with admirable conformity to the general character of the program. Rheinberger's Sonata Pastorale, Bach's Choral Vorspiel, "Wie glauben all an einen Gott," a "Meditation" and "Toccata," by d'Evy, were skillfully performed.

The concert was given under the auspices of the St. Paul Institute.

Henry L. Gideon appeared before a company of musicians in the Temple Wednesday evening in his clear-cut, well-balanced, charmingly delivered lecture, "The History of Worship Music." Musical illustrations were furnished by Mr. Gideon, by E. A. Adelsheim, baritone, and a vocal quartet consisting of Alma Peterson, Mrs. S. W. Chamberlin, Messrs. Spaulding and Lienan, with G. H. Fairclough at the organ. The lecture was given under the auspices of the Council of Jewish Women and managed by its music committee, of which Sayde Sternberg is chairman.

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